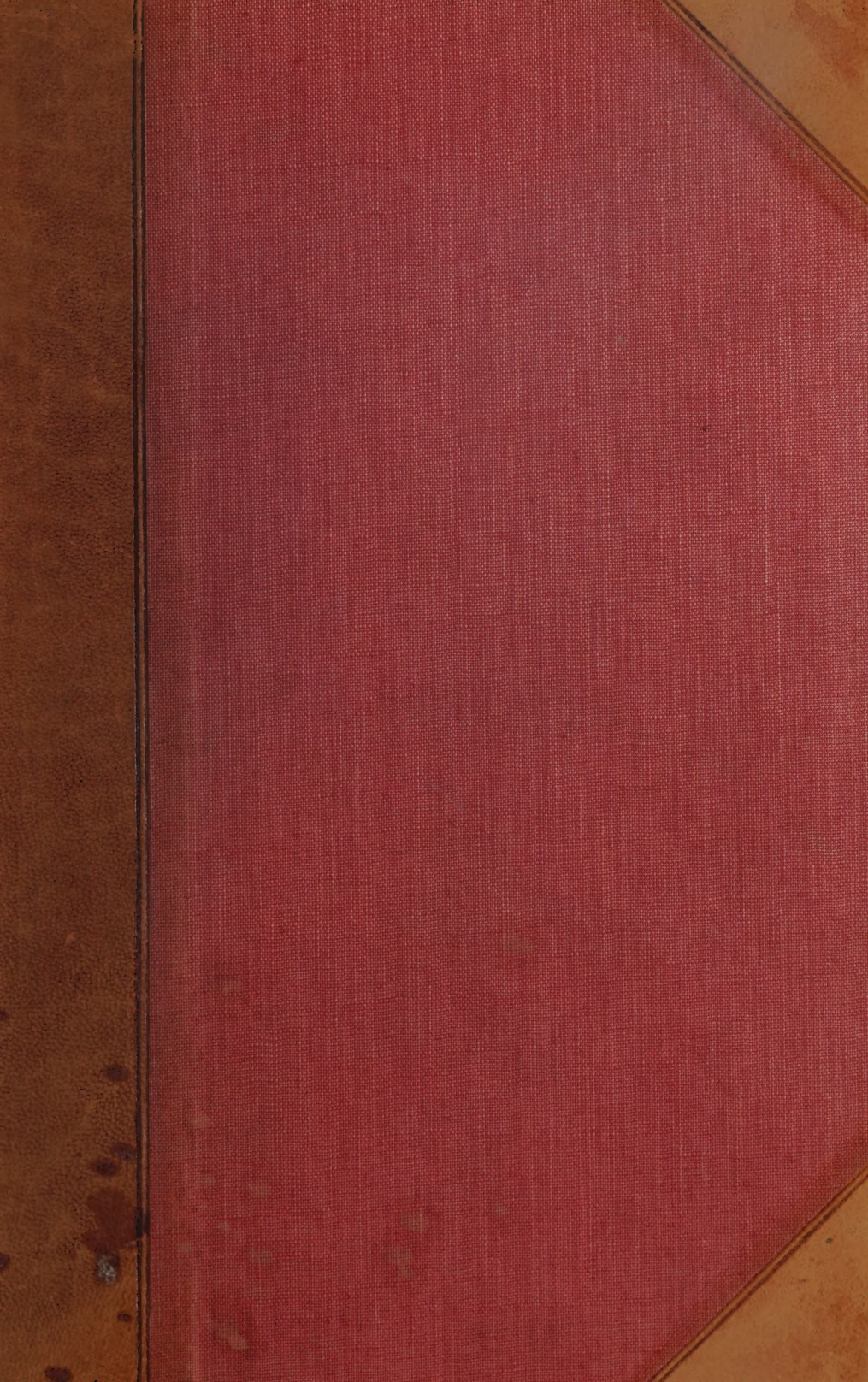
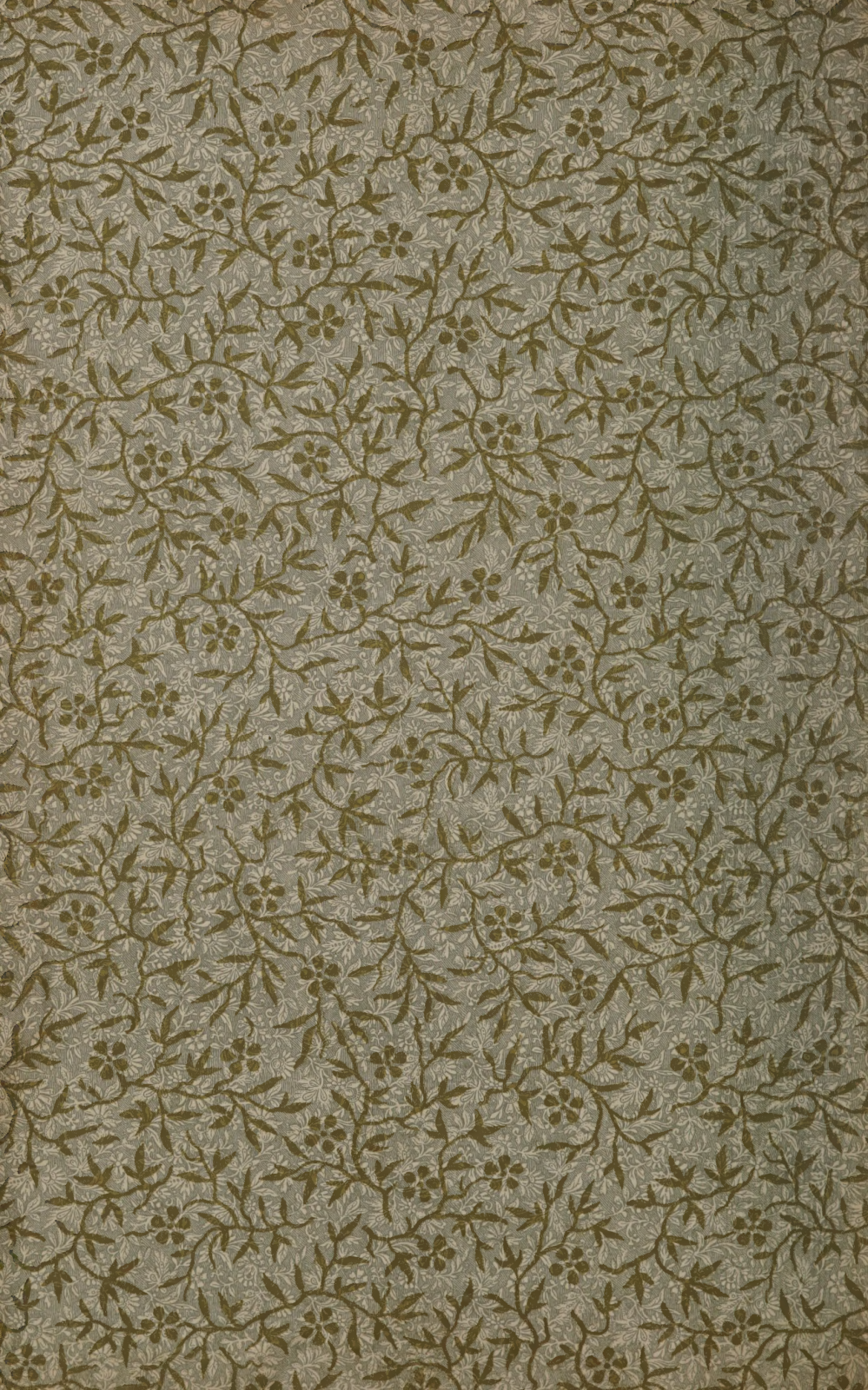
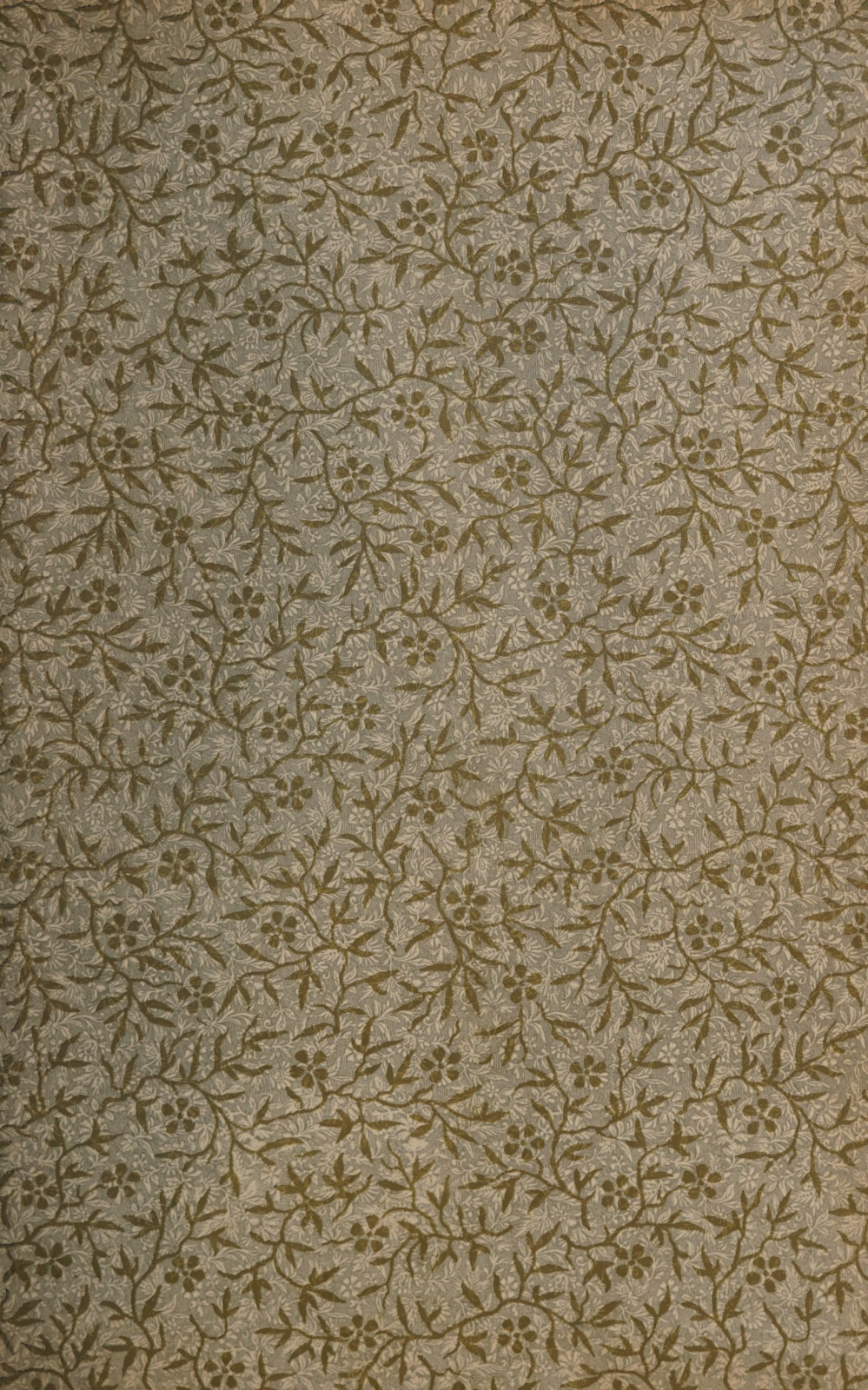










ANNUAL REPORT
OF THE
ART DEPARTMENT

FOR THE YEAR ENDING FEBRUARY 1, 1916.

Boston, February 1, 1916.

HON. JAMES M. CURLEY,
Mayor of the City of Boston:

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending February 1, 1916:

SUBJECTS CONSIDERED AT THE REQUEST OF THE MAYOR.

A letter from the president of the Panama-Pacific Exposition to your Honor, March 15, 1915, offering to present to this city statuary from the Exposition, was referred to this commission. Most of the statuary being at least twelve feet in height, and all of it of a material which would not stand more than a year's exposure to the weather, this commission informed your Honor, June 3, 1915, that this commission deemed it inadvisable to accept the courteous and generous offer of the Exposition authorities.

A letter from Mr. Walter Gilman Page to your Honor, June 8, calling attention to the removal of the sword from the statue of General Glover on Commonwealth

avenue, was referred to this commission for such action as it might consider best. This commission accordingly voted December 9 to ask Mr. A. H. Atkins to furnish a new sword for the statue.

Your Honor having called this commission's attention to the wish of the people of the Argentine Republic to erect a monument to Sarmiento in the City of Boston, this commission, in consultation with the Park and Recreation Department, took up with Doctor Naon, the Ambassador from the Argentine Republic, September 16, 1915, the question of possible sites. Several locations in the Fenway Park neighborhood were considered with Doctor Naon.

STATUARY.

The colossal figures on the front of the City Hall Annex were left last year with a space between them and the front of the building. It was therefore explained to your Honor September 16, 1915, that the sculptor, Mr. Burnham, was ready to give his services to connect these figures with the building. Your Honor accordingly took the matter up with the Superintendent of Public Buildings, and the work was completed.

The statue of Wendell Phillips having been completed last year, this commission invited bids for constructing the foundation, and on April 1, 1915, unanimously voted to accept the lowest bid offered, that of the John E. Locatelli Company. The monument, completed and erected by Daniel Chester French, was approved and final payment was voted September 1. At the request of Mr. French it was voted June 3 that the Street Lighting Service of the Public Works Department be asked to move the post standing nearly in front of the Wendell Phillips monument further to the east. This request has not yet been complied with.

The sculptor of the proposed Burns monument, Mr. Henry H. Kitson, met with this commission, May 13, 1915, and an understanding was reached under which Mr. Kitson agreed to the change of site and undertook to have his architect submit sketches of the alterations in the design made necessary by this change. Blueprints were accordingly submitted by his architect, Mr. Richmond, showing proposed changes in the ground plan of the monument. These blueprints, approved August 19, were forwarded to the Park and Recreation

Department, whose engineer staked out the site. This commission was informed by the chairman of the Park and Recreation Department that the site was approved. Revised designs for the monument itself were approved by this commission, the full sized drawings to be submitted later for approval.

Mr. Erving Winslow, secretary of a committee on a monument to Ann Hutchinson, having asked this commission's approval of the statue of Ann Hutchinson by Mr. Cyrus E. Dallin, June 10, 1915, the full sized model was approved.

THE CARE OF BRONZE STATUES.

The care of bronze statues, a question which has often occupied this commission, was again brought to its attention by Mr. Daniel C. French in a letter January 16, 1915, pointing out the importance of cleaning all bronze statues so as to put them in perfect order, and then washing them regularly once or twice a year. This commission, accordingly, procured estimates on the cost of cleaning the bronze statues in this city and transmitted these estimates to your Honor.

With regard to the Sumner statue on the Public Garden, it was voted April 1, 1915, to request an appropriation from the Phillips Street Fund for cleaning the statue and recutting the pedestal. An order of the City Council, approved by your Honor April 4, appropriated the sum of \$450 for these purposes. The bid of John Evans & Co. for cleaning the statue, recutting the pedestal and resetting the whole in its new position, for the sum of \$407, was accepted May 3. A design for the recutting of the pedestal, submitted by Mr. Hubert G. Ripley, was approved May 20, and the recutting of the pedestal, cleaning of the statue and setting of the whole having been satisfactorily completed, final payment was authorized July 29.

The statue of Cass on the Public Garden being in especially bad condition, this commission voted July 21, 1915, to accept the offer of the T. F. McGann & Sons Company to clean this statue for the sum of \$55. Payment for this work was authorized September 1.

An offer of the Techno Chemical Corporation of New York to clean the statue of Samuel Adams in Adams square for the sum of \$50 was accepted December 9, 1915. Full payment was authorized January 13, 1916.

OTHER MONUMENTS.

This commission voted last year that it could not approve a design for an arrangement of columns at the entrance to the Zoological Garden in Franklin Park, until the design was resubmitted in a plan showing the relation of the columns to an architectural development of the surroundings. Mr. Gibson of the Park and Recreation Department accordingly submitted to this commission, December 16, 1915, a sketch by Mr. G. Henri Desmond showing buildings at the entrance of Franklin Park in relation to the columns. As the sketch was not a fully developed plan, no action could be taken.

With regard to the site for the Copenhagen Fountain, this commission was informed by the office of the Corporation Counsel, February 12, 1915, that the residuary legatees under the will of Mehitable C. C. Wilson had assented to the construction of the fountain at the site approved by this commission. Plans for the layout of the site by Mr. A. H. Atkins, the sculptor, and Mr. Huguer Eliot, his architect, were accordingly approved, and your Honor was requested, May 13, to recommend an appropriation from the income of the Phillips Street Fund to provide for installing the Copenhagen Fountain. The sum of \$700 was accordingly appropriated by vote of the City Council approved June 8. An offer by the Park and Recreation Department to build the foundation and to construct the accessories for the fountain for the sum of \$700 was accepted. Payment for this work was authorized December 2, 1915. The bas-relief for the fountain was approved September 30. The drinking fountain and bas-relief having been finished and erected, final payment to Mr. Atkins was authorized October 21.

The Guild Memorial Committee submitted to this commission September 30, 1915, a design by Messrs. Cram & Ferguson for a monumental flight of steps which it was proposed to erect in memory of the late Curtis Guild, on the Common, opposite the executive quarters in the new West Wing of the State House. This commission voted November 4 to approve the general idea of the proposed Guild Memorial Stairway, but not the proposed site opposite Hancock avenue. This commission was informed November 5 by the secretary of the Guild Memorial Committee that his committee had

requested a location opposite Joy street and had asked Messrs. Cram & Ferguson to prepare a new design.

Plans by the Park and Recreation Department for the new Boylston street mall on the Public Garden brought to this commission's attention the omission of the fence on the Boylston street side of the Garden. The replacing of this fence was accordingly taken up by this commission and the Park and Recreation Department with the Transit Commission which had removed the fence. Designs for a new fence, submitted by Fisher, Ripley & LeBoutillier, were approved by this commission December 23, 1915, and submitted to the Park and Recreation Department.

Plans by Mr. G. Henri Desmond for an octagonal building 23 feet high with wings 14 feet high, providing for a convenience station and tool house combined, were informally brought to this commission's attention by Mr. Gibson of the Park and Recreation Department, December 16, 1915. Your Honor was informed December 23 of this commission's feeling that an error had been made in preëmpting a dominant situation on the Common for this aggressive architectural feature, and that this error was liable to create grave public opposition.

TABLET.

A design for a tablet at High Fort Tower, Roxbury, submitted by the Roxbury Historical Society, was provisionally approved by this commission July 29, 1915, and the full size drawing for the tablet was approved, with reservations as to certain details, December 2.

PAINTING.

A portrait of Mr. Alonzo Meserve by Mr. S. Burtis Baker, for the Bowdoin School, was approved September 30, 1915.

In its report for the last five years the Art Commission has included five sections of an illustrated historical catalogue of works of art belonging to the city. This commission hopes during the coming year to reprint these five sections in a complete catalogue issued in adequate form.

Respectfully submitted,

THOMAS ALLEN,
Chairman.

CITY OF BOSTON.

BOARD OF ART COMMISSIONERS.

1001 CITY HALL ANNEX

THOMAS ALLEN, <i>Chairman</i>	. 12 Commonwealth ave.
J. T. COOLIDGE, <i>Secretary</i>	. 114 Beacon street.
ALEXANDER W. LONGFELLOW,	66 Beacon street.
CHARLES D. MAGINNIS . .	18 Radnor road.
ALEXANDER STEINERT . .	401 Commonwealth ave.



ANNUAL REPORT

OF THE

ART DEPARTMENT

FOR THE YEAR ENDING JANUARY 31, 1917.

Boston, February 1, 1917.

HON. JAMES M. CURLEY,
Mayor of the City of Boston:

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending January 31, 1917:

STATUARY.

A contract for the Burns monument having been made by the Burns Memorial Association with the sculptor, Mr. H. H. Kitson, on May 2, 1912, the question was again taken up during the past year in the interest of getting something done to start the actual erection of the memorial. Owing to unaccountable delay on the part of the sculptor, we regret to report that no material progress has been made.

Mr. Daniel Chester French has offered to the city the full-size model in plaster of the Wendell Phillips statue. The possibility of placing this in the Wendell Phillips School is under consideration.

The question of a new site for the Lincoln monument, referred to this commission by the City Council early

in the year, has been discussed, but in view of measures pending in the Legislature in relation to Park square, it was considered inexpedient to take any action at present with regard to the removal of this monument. The commission has no objection to the removal of the statue in case the development of the square necessitates it, but feels there is no present public necessity for removing the monument.

PAINTING.

The secretary of the School Committee having called the attention of this commission to a proposed gift to the George Putnam School of an oil portrait of the master of the school, Mr. Herbert L. Morse, by Mr. S. Burtis Baker, the portrait was approved by the commission for a place in this school.

TABLETS AND BAS-RELIEFS.

On November 13 the commission voted to approve a bas-relief of his Honor Mayor James M. Curley, by Mr. R. E. Brooks.

The final design for the tablet at High Fort Tower, Roxbury, by the Van Amringe Company, was approved March 9.

On October 16 the commission voted to approve the tablet now erected at Highland Park.

On November 13 the commission voted to authorize the T. F. McGann & Sons Company to replace the Fields Corner tablet. This work has been completed to the satisfaction of the commission.

On December 8, at a joint meeting of the Park and Recreation Department and the Art Commission, a design showing the completion of the entrance to the "Greeting" in Franklin Park was approved.

On May 18 Mr. J. T. Wheelwright of the Guild Memorial Commission and Mr. Hoyle of Cram & Ferguson presented a revised design for the Guild Memorial steps, showing the proposed location at the entrance of the Common at the foot of Joy street, to replace the existing stairway, and on May 25 this commission voted that this design be accepted subject to certain modifications of detail. Further suggestions as to changes in detail have been presented during the year.

In connection with the above, the commission has examined and approved for a pier on the memorial stairway a bas-relief of Governor Guild by Richard H. Recchia.

A sketch of a proposed memorial window in the Bowditch School to Mr. Marison, former janitor of the school, was submitted to the commission by the School Committee May 11. After many revisions and modifications, on November 2 the commission approved an amended drawing, together with samples of glass for the proposed window.

On March 9 the commission voted to approve for a position in the Charlestown High School frames carved in accordance with designs by William D. Austin, said frames to contain lists of pupils who have come up for repeated public commendation.

Finished drawings of the proposed civic flag were presented to the commission July 20, and it was voted to accept the design of the front and reverse as the official civic flag and recommend it for adoption by the City Council.

The specifications of the new "City" and "Municipal" flags of Boston are substantially as follows:

The "City" flags are those flown from staffs or suspended from lines out of doors and may be made of various sizes. The material should be of wool bunting. The color of the "field," or base, is Continental blue, with a Continental buff stripe bordering the top and bottom, running horizontally. It should not exceed one twelfth the width or vertical measurement of the flag.

The proportions are as $3\frac{1}{2}$ in vertical measure to 5 in horizontal measure.

In the center of the field is placed the Boston city seal, painted and inclosed within two rings of white, the outer ring to be not more nor less (not larger nor smaller) in diameter than one half the vertical measurement of the flag.

The reverse side of this flag is to be left without the seal, device or design of any kind.

The "Boston Municipal Flag" is standardized in size as vertical, $3\frac{1}{2}$ feet (42 inches), by horizontal, 5 feet (60 inches), and made of Continental blue silk, fringed at top, bottom and free flowing end with Continental buff silk fringe. In the center of the blue field is to be painted or silk-embroidered the Boston city

seal, modernized after drawings prepared for the Boston Art Commission by Bert Poole and approved by them in July, 1916. The seal is to be inclosed within two white rings, the outside ring to be not more nor less than 21 inches in diameter.

On the reverse side of the municipal flag, within a circle of two white rings, the outside ring to be not more nor less than 21 inches in diameter, is to be painted or embroidered in silk the "Trimountain" or three hills, with the waters of the bay in the foreground, as shown in a drawing made for and approved by the Art Commission in July, 1916.

In conjunction with the Park and Recreation Department, plans for permanent planting along the Boylston Street Mall have been considered.

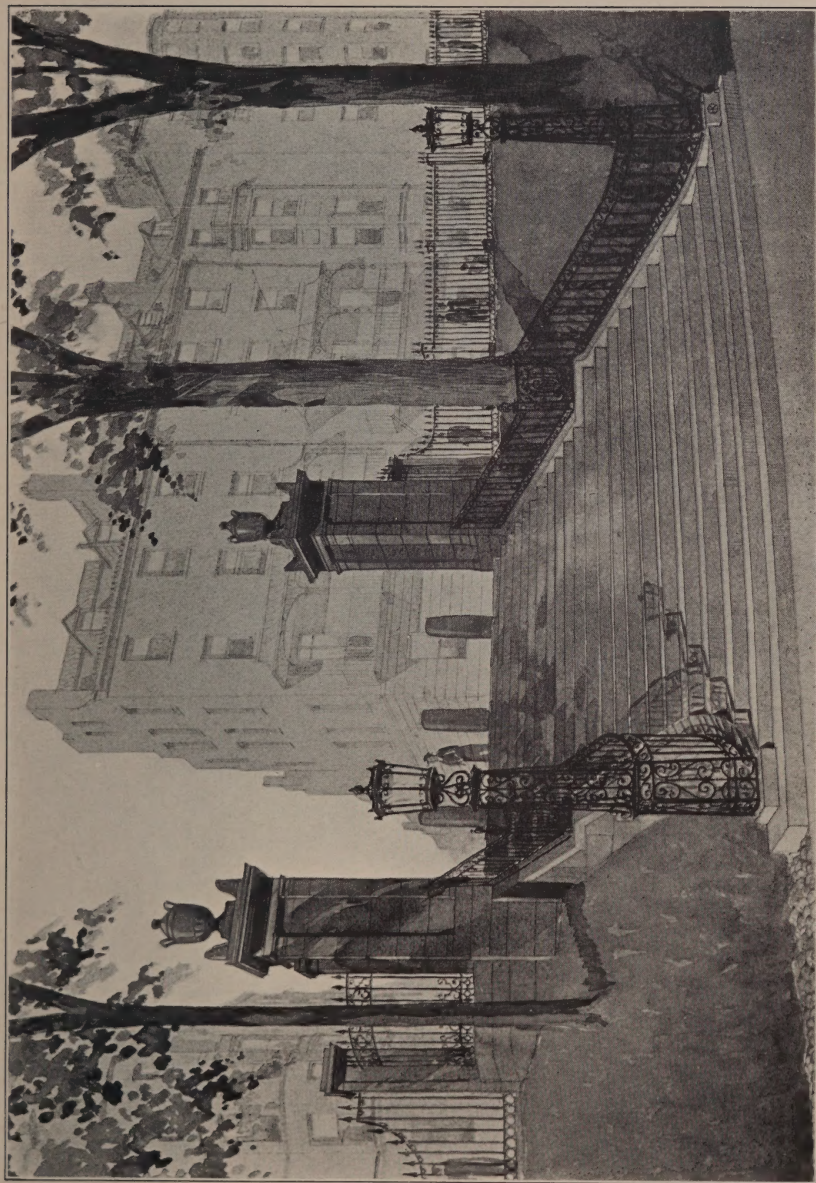
Mr. Benjamin Ives Gilman, of the Registry of Local Arts, has written the commission that the registry is considering the publication of a handbook of public art in and about Boston, and the commission has assented to the republication in small form in the proposed handbook of illustrations from this commission's annual reports.

On March 23 Mr. Hubert G. Ripley, with the approval of your Honor and the Civil Service Commission, was provisionally appointed clerk of this commission for a period not to exceed seven months.

On December 18 the commission voted to accept the resignation of Mr. Henry Copley Greene, and on January 4 the Civil Service Commission, with the approval of your Honor, authorized the provisional appointment of Mr. Hanford L. Story as clerk.

Respectfully submitted,

THOMAS ALLEN,
Chairman.



GUILD MEMORIAL STEPS—ON COMMON, AT JOY STREET



THE COPPENHAGEN FOUNTAIN
Cottage Street, near Edward Everett Square



DETAIL OF BRONZE PANEL — COPENHAGEN FOUNTAIN

CITY OF BOSTON.
BOARD OF ART COMMISSIONERS.

1001 CITY HALL ANNEX.

THOMAS ALLEN, *Chairman* . 12 Commonwealth ave.
J. T. COOLIDGE, *Secretary* . 106 Beacon street.
ALEXANDER W. LONGFELLOW, 66 Beacon street.
CHARLES D. MAGINNIS . 18 Radnor rd., Brookline.
ALEXANDER STEINERT . 401 Commonwealth ave.



ANNUAL REPORT

OF THE

ART DEPARTMENT

FOR THE YEAR ENDING JANUARY 31, 1918.

BOSTON, February 1, 1918.

HON. ANDREW J. PETERS,

Mayor of the City of Boston:

SIR,— The Board of Art Commissioners has the honor to submit the following report for the year ending January 31, 1918:

This year brought an unusual condition to the Art Commission, in that it accepted an important executive duty in addition to its usual purely advisory functions, and in this wise. In the course of events it had been discovered that no authoritative custodianship for works of art belonging to the city existed. The city had become the owner of works of art whose value mounts well toward a million of dollars. These objects had been placed rather indiscriminately throughout the city, and once in place all further responsibility seemed to have ceased. No department, no commission, no individual bore the responsibility of their care. The Art Commission had been long cognizant of this lamentable fact, and its chairman had brought it year after year to the attention of the City Council, but without avail. The subject was discussed at a joint conference of the Park and Recreation Department, the City Planning Board

and the Art Commission held on January 19, 1917, and as a result a letter was written to his Honor the Mayor containing the request that he recommend the City Council to make a special appropriation of \$3,000 to be expended by the Art Commission for the repair and cleaning of works of art in public parks and squares throughout the city. This request was granted and by unanimous vote of the City Council the special appropriation was made. The Art Commission was glad to undertake this new duty, made a thorough study of the whole situation, consulted with experts in such matters, drew up specifications covering the work, and asked for bids from a number of responsible firms, competent and fitted to undertake such work. With the approval of the Mayor and of the Corporation Counsel, contracts were made covering the work on the following monuments:

Parkman Bandstand.
Robert Gould Shaw Memorial.
Statue of John Quincy Adams.
Statue of Benjamin Franklin.
Statue of General Warren.
Statue of Wendell Phillips.

Statue of George Washington.
Ether Memorial.
Soldiers and Sailors Monument.
Crispus Attucks Monument.
Statue of William Ellery Channing.

In the pursuance of this work it early became manifest that all the monuments above enumerated were in a much worse condition than the commission anticipated, owing principally to long neglect, and it also developed that the aid of experts in the treatment of bronze and stone was necessary. It was important that great care and delicacy should be observed in the treatment of these monuments, therefore the work required the constant supervision of one or more members of the commission, and much time was consumed. At the present writing the first four monuments in the above list have been cleaned, restored, and put in a condition satisfactory to the commission. The work on the others was interrupted by the inclemency of the weather and will be completed as early as possible in the spring. Contracts covering the restoration of all the other monuments above enumerated have been let, and with the completion of the contracts the sum appropriated for this purpose (\$3,000) will have been expended, with the exception of a balance of \$70.20, which will be used for putting in order the statue of Leif Ericson.

Once more the commission desires to call the attention of your Honor to the fact that although this beginning

has been made in taking care of the city's monuments, it is of paramount importance that the care should be continued, and if the city values its artistic possessions some department, commission or individual should be made responsible for their care and preservation.

INSCRIPTION ON WASHINGTON MONUMENT.

The attention of this commission has been called frequently to the necessity of placing on the Washington Monument some simple and effective means of identification. After due consideration the commission voted that the word "Washington" should be inscribed on either side of the pedestal. A design for the lettering was approved and a contract for the cutting has been let.

ROBERT BURNS MEMORIAL.

After long and annoying delays the many questions that have arisen in regard to this monument have at last been settled definitively. On August 30 the commission approved a new design for the memorial and the statue has been cast in bronze. A site in the Fenway, selected by this commission, has received the approval of the Burns Memorial Association, of the sculptor, Mr. H. H. Kitson, and of the Park and Recreation Department. An appropriation has been voted by the City Council, to be taken from the income of the Phillips Street Fund, for the purpose of constructing a foundation and an approach for the monument. Within a short time the monument should be in place.

MODEL OF WENDELL PHILLIPS STATUE.

The full-size plaster model of the statue of Wendell Phillips, which was offered as a gift to the city by the sculptor, Mr. Daniel Chester French, has been delivered and placed in the Wendell Phillips School.

MARBLE GROUP OF CHILD AND SWAN.

A small marble group of a child feeding a swan, by Leopoldo Ansighioni of Rome, Italy, offered as a gift to the Public Library by Miss Mary F. Bartlett, was approved by the commission and has been placed at the entrance to the Children's Room in the Public Library.

BAS-RELIEF OF FREDERICK O. PRINCE.

On July 26 the commission voted to approve a bas-relief of former Mayor Frederick O. Prince by C. Oscar Crawford. It has been placed in the Mayor's office.

RONAN PARK TABLET.

On January 3, 1918, at the request of the Park and Recreation Department, this commission gave advice as to the placing of a bronze tablet in Ronan Park, Dorchester, in commemoration of the Right Rev. Peter Ronan. The commission has also rendered service in having a design made for the inscription and in getting estimates for casting the tablet in bronze.

SMALL MARINE PAINTING BY ELWELL.

On February 8 the commission voted to accept a small marine painting entitled "Coming up the Bay," offered as a gift to the city by the artist, Mr. Albion Elwell, to be placed in the William E. Russell School. It has been so placed.

PLASTER REPRODUCTIONS OF THE LIBERTY BELL.

On September 20 the commission voted to recommend the acceptance by the Boston School Committee of Mr. William A. Filene's offer of twelve plaster reproductions of the Liberty Bell. These reproductions have been placed in public schools of the city.

FENCE AROUND BOSTON COMMON TABLET.

The commission advised the erection of a guard fence around the Boston Common Tablet. Mr. R. Clipston Sturgis, the architect of the tablet, in response to a request of the commission, submitted a design which was approved and the matter then placed in the hands of the Park and Recreation Department with the recommendation that the fence be erected. This delicately beautiful monument has been woefully maltreated by the public ever since it was placed on the Common at the head of the Tremont Street Mall, and if its beauty is to be preserved, protection should be given it.

STEPS AT SHAW MEMORIAL.

On September 13 the commission voted to approve the proposed widening of the flight of steps on either

side of the Robert Gould Shaw Memorial, leading from the Common to Beacon street.

LEIF ERICSON FOUNTAIN.

A plan for the relocation of the Leif Ericson statue and fountain, in connection with the straightening of Commonwealth avenue between Massachusetts avenue and Charlesgate East, was submitted to the commission by the Park and Recreation Department. This plan was opposed by some of the prominent Scandinavians of the city, and at the suggestion of the Mayor a hearing was granted to the heads of the Scandinavian societies by the Art Commission. The hearing, on November 5, was well attended and the question fully discussed. The plan contemplated moving the statue and fountain from an unfortunate position on an island in Commonwealth avenue, just west of Massachusetts avenue, to a better place on Charlesgate East. After the hearing the commission voted to accept and highly approve the plan submitted by the Park and Recreation Department for this improvement, and also to approve the relocation of the fountain and statue as indicated on the plan. The fountain and statue have been moved and now occupy the new location.

CONFERENCE AT PHILADELPHIA.

On May 15, by invitation of the Art Jury of Philadelphia, Messrs. Coolidge, Longfellow and Maginnis, members of the Boston Art Commission, attended at their personal expense the second national conference of Art Commissions at Philadelphia. The first of these national conferences was held at New York in 1913, when Boston was represented by Mr. Allen. The purpose of these Conferences of American Art Commissions was outlined by Mr. Robert W. de Forest of the New York Commission in part as follows: "To promote the establishment of such commissions in cities where none exist, and to point out their desirable powers and the inherent limitations of those powers. They have come into being as a protection against the 'city hideous' and a help toward the 'city beautiful.' Their usual functions are both negative and positive, negative in preventing the acceptance of unworthy designs, and positive in encouraging artistic ones. That there should be such commissions in all our large cities is

generally recognized. They are a natural evolution to meet the growing need, but they are still in the experimental stage of development as respects the extent of their powers and their functions. Hence the desirability of just such a conference as we are having, for the guidance of those who are directing."

One piece of good work done for the New York conference of 1913 was the collation of statutes relating to these commissions, wherein it will be found that Boston was the first American city to have an Art Commission. (It came into being in 1890, and its charter was amended in 1898.) Also that most of the charters given to other cities were based more or less upon the Boston charter. Further, it will be seen that the Boston charter has become antiquated. Other cities, notably New York and Philadelphia, have enlarged and broadened the scope and power of their Art Commissions. The charter of 1898 was an incomplete document, presumably because it was the first of its kind, and in studying the "Laws relating to Art Commissions" it becomes evident that a careful revision of the Boston charter would be advisable. Another result of the New York conference, designed to further the organization of Art Commissions, was the publication by the New York Art Commission of a valuable document entitled "Art Commissions, City and State, Suggestions as to their Organization and Scope," giving tentative forms of statutes providing for establishing city and state Art Commissions, and defining their powers.

Such national conferences are of great value in keeping the art centers of the country in touch with one another in a helpful way. Boston has twice been the guest at such conferences and should be the host at the next one, which should be held at no distant day.

MR. COOLIDGE GOES TO FRANCE.

Mr. J. Templeman Coolidge, secretary of the commission, whose term of office expired on April 30, was reappointed a member of the commission for the term ending April 30, 1922. Mr. Coolidge sailed for France early in November and now serves as captain in the American Red Cross. Mr. Maginnis was elected secretary *pro tem.*, to serve during Mr. Coolidge's absence.

SEGREGATED BUDGET.

This commission asked for a modest appropriation of \$1,800. This was cut in half at the Mayor's office, and again cut in two by the City Council. So that for the annual expenses of the commission there was \$670 remaining. Of this sum \$400 was paid as salary to our clerk, our sole employee. At the end of the year there was not enough left to pay the postage on official notices which had to be sent to the members of the commission.

Respectfully submitted,

THOMAS ALLEN, *Chairman.*

J. TEMPLEMAN COOLIDGE, *Secretary.*



ANNUAL REPORT

OF THE

ART DEPARTMENT

FOR THE YEAR ENDING JANUARY 31, 1919.

BOSTON, February 1, 1919.

HON. ANDREW J. PETERS,
Mayor of the City of Boston:

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending January 31, 1919:

The task of cleaning and otherwise putting in good condition the monuments belonging to the city situated out of doors has been continued during the year, and the work on the following monuments, begun last year, has now been completed.

Statue of General Warren.
Statue of George Washington.
Ether Memorial.
Crispus Attucks Monument.

Statue of Wendell Phillips.
Statue of William Ellery Channing.
Soldiers and Sailors Monument.

In addition to these, the statue of Leif Ericson, which has been moved to a more favorable position on Charlesgate East, was cleaned. The work on this monument exhausted the special fund of \$3,000, appropriated for the purpose of caring for out-of-door monuments belonging to the city.

COPPENHAGEN FOUNTAIN.

This monument has been cleaned and repaired during the past year, the expense being charged to the Copenhagen Fund for maintenance of this monument.

This commission further recommended to the Park and Recreation Department that more shrubbery should be planted around this monument as an additional means of protection, a suggestion which I am glad to report was acted upon at once. The question of protecting this fountain from acts of vandalism by the small boys of the neighborhood is one which appears very difficult of solution.

This commission desires once more to emphasize the importance of periodically cleaning and otherwise protecting the monuments belonging to the city, for which purpose a special fund should be appropriated annually.

ROBERT BURNS MEMORIAL.

Another complication arose during the past year as regards the proposed site for this monument. This commission was notified by the Park and Recreation Department that the cost of constructing the foundation and approach for the monument would be far in excess of the amount appropriated by the City Council. On investigation it developed that the Park and Recreation Department had based their estimate on a site farther back from the street than was intended by this commission. The Park and Recreation Department has now submitted a new estimate based upon the actual site approved by the Art Commission, the Burns Memorial Committee and the sculptor; the amount needed for the work has been appropriated by the City Council, and it is hoped that the monument may soon be set in place.

TABLET COMMEMORATING BIRTHPLACE OF WENDELL PHILLIPS.

In June, 1918, communications were received from your Honor to the effect that the marble tablet on the building at 50 Essex street was broken and in danger of falling. After investigation this commission recommended that the tablet be removed and a new one put up in its place. Authority being received from your Honor to proceed with this work, Messrs. John Evans

& Co. were commissioned to remove the old tablet and to make a new one of slate. The new tablet has been completed and is now in place.

RONAN PARK TABLET.

Early in 1918 the Park and Recreation Department requested the Art Commission to arrange for the modeling, casting and erecting in Ronan Park, Dorchester, of a bronze tablet in memory of the late Monsignor Peter Ronan. In compliance with this request, estimates were obtained from three different firms. The bid of Bigelow, Kennard & Co., acting for the Gorham Manufacturing Company of New York, was the lowest and was accepted. A boulder was selected by the Art Commission and the tablet set in place the latter part of May. Some time later we received from your Honor a communication stating that mistakes had been made in the inscription on the tablet, all the data for which had been furnished by the Park and Recreation Department. After careful investigation and consultation with the best Roman Catholic authorities, it was found that the date should have been 1917 instead of 1916, but that the title preceding Monsignor Ronan's name was not incorrect. The change in date has now been made.

BAS-RELIEF OF PRESIDENT WILSON.

A bas-relief of President Wilson, with two quotations from his speeches, was submitted to this commission by the sculptor, Mr. John Cianchi. This tablet, if approved, was to be offered for sale to the public schools of Boston. A number of suggestions for improving the relief were made which the sculptor considered would involve too great an expense in carrying out. The commission's approval of the tablet has therefore been withheld.

GUILD MEMORIAL LAMP POST.

In July, 1918, word was received through your Honor that one of the ornamental electric light posts at the Curtis Guild Memorial Steps had been destroyed as the result of a collision between two automobiles. The commission at once took up the question of replacing this post and obtained through the original architects two estimates for doing the work. The lowest, that of

the Grecian Iron Works, of Cambridge, was accepted and the post is now in position.

EDWARD EVERETT STATUE.

A complaint has been received from the Upham's Corner Improvement Association that the statue of Edward Everett should be removed from its present position in Edward Everett square, or in case this is not possible, that a large portion of the walk and planting around the base be cut away, as, in their opinion, the island on which the monument stands has become a menace to traffic. This matter is receiving the serious consideration of the commission.

ANCIENT AND HONORABLE ARTILLERY COMPANY.

On May 16, 1918, the commission voted that the Ancient and Honorable Artillery Company should be granted the use of Faneuil Hall on June 3, 1918, for the purpose of holding its anniversary exercises and banquet. This permission was granted subject to certain restrictions covering the use of this hall which were already in force.

SHAW MONUMENT.

The question of protecting the Robert Gould Shaw Monument from defacement has been taken up with the Park Department, but no definite solution of the problem has been reached.

BOSTON COMMON TABLET.

The question of protecting this monument is also receiving the attention of the commission and the Park Department, and it is hoped that something may be done in this direction during the coming year.

ACQUISITIONS BY THE GIRLS' LATIN SCHOOL.

The acquisition by the Girls' Latin School of casts of two caryatids from the Erechtheum and a number of photographs has received the approval of this commission.

ELECTION OF OFFICERS.

Mr. Thomas Allen was elected to serve as chairman of the commission for the year ending May 1, 1919.

Mr. J. Templeman Coolidge was elected to serve as secretary of the commission for the year ending May 1, 1919.

During Mr. Coolidge's absence in Europe, where he served with the American Red Cross, Mr. Charles D. Maginnis was elected secretary *pro tem*. Mr. Coolidge sailed for France on November 16, 1917, and returned June 28, 1918.

WAR MEMORIALS.

The importance of the question of the form of war memorials has deeply impressed the commission, and it has been considered frequently. The attention of your Honor was brought to this subject, and it was deemed expedient to call a conference of all the art commissions of the United States to consider and debate this question. Accordingly the following invitation was sent, and the secretary's report of the conference follows.

CITY OF BOSTON,
OFFICE OF THE MAYOR, December 16, 1918.

The gratitude of the American people for the great victory of democracy is already seeking public expression in the form of memorials to those who in notable ways contributed to it. In anticipation of this movement, it seems proper that our various communities should give thoughtful consideration to the form these memorials should take, in order to insure for them a dignity in correspondence with the great deeds and issues to be commemorated.

I share the view of the Boston Art Commission that it would be of much educational value if the art commissions of the country could meet at an early moment to decide upon recommendations by which public opinion on this question might be guided.

To this end I beg to extend to you the invitation of the City of Boston to send one or two delegates to attend a conference of the art commissions of the country, to discuss the question of what form war memorials shall take, to be held at Boston on January 7, 1919.

ANDREW J. PETERS,
Mayor.

Respectfully submitted,

THOMAS ALLEN, *Chairman.*

J. TEMPLEMAN COOLIDGE, *Secretary.*

REPORT OF THE SECRETARY ON THE MEETING OF JANUARY 7, 1919.

On December 16, 1918, the art commissions of the United States were invited by the Art Commission of the City of Boston, through the Mayor, to a conference in Boston to consider suitable war memorials. Accordingly on Tuesday, January 7, 1919, at 10.30 o'clock A. M., the Art Commission of the City of Boston met in the Council Chamber of the Old State House (the use of which was kindly given by the Bostonian Society) representatives of the cities of Washington, New York, Philadelphia, Salt Lake City, of the Massachusetts State Commission, and of the Mayor's Committee on War Memorials.

Washington was represented by Mr. Charles Moore; New York by Messrs. Robert W. de Forest and Arnold W. Brunner; Philadelphia by Mr. Andrew Wright Crawford; Salt Lake City by Mr. Avard Fairbanks; the Massachusetts State Commission by Messrs. Charles D. Maginnis and Cyrus E. Dallin; the Mayor's Committee by Messrs. Charles A. Coolidge, Cyrus E. Dallin, C. Howard Walker, Morris Gray, Arthur A. Shurtleff and R. Clipston Sturgis.

Mr. Thomas Allen, chairman of the Boston Commission, called the meeting to order and greeted the delegates of the visiting and home commissions, and outlined the purpose of the conference. He introduced the Mayor, who welcomed the delegates to Boston, and the opportunity for valuable results in guiding the country to a wise selection of memorials. The delegates spoke in the following order: Messrs. de Forest, Brunner, C. A. Coolidge, Moore, Fairbanks, Dallin, Crawford, Maginnis, Shurtleff, Gray, Sturgis, and Longfellow. (Stenographic reports of the speaking follow.)

HIS HONOR MAYOR PETERS.

Mr. Chairman and Our City's Guests,—It is a pleasure to be here this morning to welcome you to Boston. I need not tell you how glad we are to have you with us or

how much we value the opportunity to secure your thought or judgment in determining the best expression to be given the form of memorials. Every one here appreciates, and I am sure every true American appreciates, the spirit which has pervaded and sustained the army and the navy in this war, a war fought truly for ideals. And if the men are coming back and the war is really finished, we wish to give some permanent expression to these ideals and to the spirit which battled for them.

I am not here to give any expression of opinion on the subject. To do so would be to enter a domain which is not mine, but which is rightly yours. We felt very strongly that it would be eminently beneficial to gather together representatives of the art commissions of the various cities of the country which strive for and maintain ideals in art, to discuss the many ideas which have been voiced and to determine what would be the most fitting form of a memorial.

I think we have all, though patriotic citizens, expressed our disapproval of some of the memorials erected in honor of those who fought in the Civil War. They are what we should avoid. I know that in your decision you will catch the spirit of the country. I wish I could be here during your deliberations. This I cannot do, but I wish you a most successful and profitable meeting.

THE CHAIRMAN.

What shall be the form of war memorials is a question which is arising in every city, town and village throughout the country, and the suggestions are manifold and multiform. In communities which have art commissions the commissions have final judgment; in communities not blessed with art commissions the decision must rest with local authorities, whether they are qualified to act or not. It has not been the practice of the art commissions to take the initiative, and there is no intention of usurping that function now. This convention has been called to discuss the question of the form of war memorials, a subject in which the whole country is at present deeply concerned. We must avoid the mistakes made after the Civil War. The country is richer now than it was then and it is natural to suppose that the memorials will be more ambitious, and therein lies a danger of worse results

than we have had heretofore; at the same time better conditions make possible infinitely better results. We feel that the art commissions should be helpful in the solution of these problems and that, after discussion, we possibly might formulate suggestions which would be of value. There seem to be two separate intentions in the erection of war memorials and the question resolves itself into this: Do we wish to commemorate Victory, or do we wish to keep green the memory of those who have made the supreme sacrifice? Perhaps the expression of the two intentions may be combined. And still there are two ways. Shall we give expression to our desire of memorializing the war through abstract symbolism in purely artistic endeavor, or shall the effort be made through forms that may be functional and utilitarian? To be more explicit, in the first, through abstract symbolism, we should have a shaft, a column, a fountain or a group of figures which should be beautiful in conception, in execution, and in placing, and would appeal entirely to the emotions. In the second, functional or utilitarian, we should have a bridge, an arch, an avenue, or a great civic building, any of which, while appealing to less profound emotions, might still be objects of great beauty and worthy of admiration. Another question which is open to discussion is this: In obtaining designs for war memorials shall we have open competitions to be encouraged by the offering of prizes, or shall we place the planning in the hands of those whom we esteem as competent.

MR. BRUNNER.

Mr. Chairman,— Really all that I did was to introduce the subject of war memorials for after-dinner discussion. Great interest was manifested and we all felt that a strong effort should be made to prevent the recurrence of dreadful monuments like those that followed the Civil War.

The question that we especially considered was, not so much the selection of suitable types of memorials, as the difficulty of successfully disseminating advice to innumerable small communities which would at once be approached by the monument builder with his stock designs and catalogues.

We talked at length about methods of reaching these towns and villages and of inducing them to take expert

advice. It seemed that the formation of a national committee was the first step, and that a committee of this sort whose personnel would command respect could successfully give advice which would receive attention.

It was also suggested that state art commissions be formed wherever possible. Besides their regular functions these state art commissions could act in an advisory capacity to cities and towns within the state and thus perform excellent service by giving assistance to neighboring communities. Evidently committees of some sort will be necessary all over the country and they can keep in touch with the national committee.

MR. COOLIDGE.

Mr. Chairman,—The first meeting of the subcommittee to select a fitting memorial for the soldiers and sailors was held last evening. It was devoted to finding out as far as possible the best way to approach the subject, recognizing the importance of a fitting selection. Each member in turn was requested to state his suggestions not only as to the proper method of proceeding but also what form of memorial appealed to him personally. After a general debate it was decided that whatever form of memorial should eventually be selected it should satisfy the two following requirements:

First. The memorial should express the spirit of patriotism which inspired our boys to offer themselves for the supreme sacrifice, without thought of material gain to themselves and their country.

Second. That whatever the memorial was it should be placed in a location worthy of its monumental character and in a part of the city which would forever be protected from the encroachment of undesirable and unfitting surroundings.

We also felt that the final decision should not be hurried.

There were many schemes suggested. I will cite a few of the most prominent:

A city hall and a memorial hall on the public garden.

A triumphal arch. Objection was made to this on the ground of its being borrowed from the Romans as an expression of triumph and not expressing the spirit of our entrance into the war, and the utilitarian element being entirely omitted.

The rebuilding of the Harvard Bridge. The Mayor in his opening address to the full committee mentioned

as a first desideratum an expression which our committee endeavored to formulate in requirement No. 1 to which I have referred. He also merely suggested the fact that if a new Harvard Bridge was to be built, would it not be worth while to consider a memorial bridge. Relative to the scheme for rebuilding the Harvard Bridge an island has been suggested in the Charles River Basin, this island treated as a marine park and in a monumental character to contain the memorial building, the bridge being treated in a monumental way as an approach. The bridge is on Massachusetts avenue, which is the main avenue of approach from Boston to Cambridge and the towns and cities lying to the north, and will eventually lead to a series of boulevards which are now being studied. The present bridge will have to be replaced in the near future. It has the advantage of being in the Metropolitan Park System so that it is not subject to encroachment.

Another scheme was that of a memorial auditorium building with a rotunda dedicated to the memorial tablets and inscriptions, behind which would be a large hall with several smaller vestibules and halls assigned to the different nations that took part in the war; 50,000 feet of the upper floor space to be occupied by the School Committee, for which they turn over \$450,000 already appropriated by the Massachusetts Legislature for a building.

Still another idea was a boulevard along which trees should be planted having the name of a soldier on each tree.

These are only a few of the suggestions submitted to our committee. We are, however, keeping our eyes and ears open and endeavoring to get all the information possible before making any decision.

MR. MOORE.

Mr. Chairman,—There have come to the National Commission of Fine Arts, inquiries from all over the country, especially in the West and South. The commission has prepared a small pamphlet which will be illustrated with pictures of good memorials. If the National Federation of Arts shall appoint a nation-wide committee, the Fine Arts Commission would be very happy to coöperate with the Federation.

I hoped that this meeting might go far enough to formulate some ideas as to what kinds of memorials were suited for smaller towns particularly, and also suggest some method of obtaining artists to execute memorials. I hoped there would be discussion along this line.

It is quite fitting that a conference to discuss methods of obtaining enduring war memorials should have been called by the Mayor of Boston, a city which abounds in memorials representing both the highest patriotism and the highest expression of patriotism. There is no form of memorial which does not exist in Boston. There is no other city where the artist has worked out the great conceptions of his brain with greater technical skill. This is not saying that there is not in Boston much that is artistically bad; but it is saying that there is some which is supremely good. For Boston, then, the problem is to maintain its best traditions, its highest standards. For cities and communities less fortunate, whether by reason of youth or as the result of bad taste being in control, the obvious way to secure worthy memorials is by arriving at standards of taste and then maintaining those standards to the point of realization. The task is not a light one; for it involves educating communities to entrust the work of selecting artists to men and women who have right standards, or who will put themselves in the way of acquiring such standards.

Time is the first element. We believe that the results of the sacrifices made by our soldiers and sailors, both native and foreign-born, by the Red Cross, the Christian Associations, the Knights of Columbus and the Salvation Army and all kindred associations, and pre-eminently by doctors and nurses, are to endure as long as civilization lives. The turning of a hundred millions of people from the manifold pursuits of peace to the one pursuit of war is well worth commemorating, and, if so worthy, of commemorating in the highest possible manner. There seems to be a prevalent feeling that if we do not hasten to set up these memorials the impulse will evaporate. Such thoughts are unworthy. It is far better to wait at least until we shall see just how much of a victory civilization wins at the peace table before we set up arches of triumph or columns of victory. And then if these results shall be all, or nearly all we expect, there will still be time to make our memorials

correspond to our gains. The Civil War monuments we could well spare are those which we set up in such haste immediately after the close of hostilities. It is worthy of note that the great memorials to Lincoln and Grant in Washington are not yet finished, and yet it is more than half a century since the glorious achievements of these heroes were accomplished. A truly great man or cause needs the perspective of time to bring out true lines and real significance. Hasty judgments when expressed in art become a burden on the community. History is a dame who cannot be hurried.

The imperative thing today, if we are to have worthy memorials, is to search for standards of good taste, and having found them to persuade communities to observe them. Among many suggestions, one which is finding a large amount of favor, is the community building. The springing to arms of hundreds of thousands of men in a peaceful nation was matched by the forsaking of social affairs by millions of women who in every community organized for the exacting and laborious work of caring for the soldiers in hospitals and canteens. The community of interests engendered in a common service in time of war opens the way for continued service in times of peace, service made the more necessary by the extension of the suffrage to women, thus widening her opportunities and responsibilities. In Faneuil Hall, Boston has long had a public forum which has been consecrated over and over again when, at great crises, from its platform has come the clear and ringing voice of democracy. In the Boston Public Library this city has the most perfect monument that exists on this hemisphere of the combined work of architect, painter and sculptor. It has long seemed to me that the best club in Boston — and I am familiar with most Boston clubs — is the one located in Bates Hall in the Public Library. We have no cathedrals in America to compare, either in architecture or as meeting places for the community, with the great structures of Europe — no national gathering place like St. Paul's, no shrine like Westminster Abbey; but in Trinity Church, Boston has a splendid architectural monument that has always recognized as its chief function, service to the public, whether citizen or stranger. And in a smaller but no less significant way there is no monument evoked by the Civil War which is more truly national than the Shaw Memorial, a transcendent work of sculptor and architect,

expressing in ageless form the supreme sacrifice of the flower of Boston, who laid down their lives for a race oppressed and despised. All these are high standards of memorial achievement. They set the mark for anything that shall be done in the future either in this community or elsewhere.

Whether Boston has need of another building set apart especially to such community service as is rendered by the Red Cross and kindred associations is best known to Bostonians. My personal feeling is that the Red Cross, which has won the support and favor of every people, which has a strong central organization and is international in its work, is the one agency which will come out of this war strengthened not only in the confidence and regard of all the world, but also with new duties, wider responsibilities. At the risk of being misunderstood, and with the proviso that I am a thorough believer in the missions of the church, both home and foreign, I venture to suggest that the Red Cross work among the new nations of Europe, where turmoil will outlast the present generation of men, offers an opportunity to the nonchurchman to exercise that zeal for humanity inherent in human nature. The churchman will continue to be the main support of the Red Cross, as he has ever been the supporter of every good cause, whether within or outside his church, but the Red Cross makes a universal appeal to believer and nonbeliever in church missions. If we are to have a League of Nations, a league of peace, in fact as well as in name, the everyday work of that organization will be to bring the nations to a sense of their mutual dependence in times of stress and trouble. A fellow feeling for the backward and the unfortunate in their distress, a high and even exalted sense of the real brotherhood of man, are the firmest bands of peace. Disarmament and even international courts are but the preliminaries to the world-wide service of the fortunate people to the unfortunate of their day and generation. Among every nation the sign of the Red Cross stands for service and ministry. No memorial could more fittingly commemorate past and present achievements and also provide for future imperative needs than would a headquarters for the Red Cross and kindred workers in the cause of humanity and civilization.

Doubtless, in so far as numbers go, the favorite memorial will be the bronze tablet in one of its numerous forms.

A certain firm of bronze-tablet makers, after a careful estimate of the situation, has figured that no less than eight million dollars will be spent in this country on memorial tablets in honor of our soldier-dead. This firm has gone into the market with the idea of getting the largest possible share of the eight millions. They applied to some of the leading sculptors to prepare designs for tablets that could be reproduced indefinitely, only the inscription being changed. So far as I know the offer to the sculptors has been declined. To an artist the idea of indefinite reproduction of a single design, irrespective of location, lighting, or the expression of individual character is distasteful, not to say repulsive. Nor would any artist tolerate a mechanical inscription; for the decorative possibilities of inscriptions are coming to be recognized among American artists, even though few artists have penetrated the secrets of the Roman inscriptions. For example, Charles McKim was a keen student of Roman inscriptions, and when he came to build the Boston Public Library he used the great legend around the cornice as a goddess wore the fillet, at once a band and a thing of beauty. The cloud of witnesses to the world's learning also was disposed primarily for the decorative effect of light and shadow, and not at all as an index of the contents of the library. In all the United States there are few examples of inscriptions that are decorative. Daniel Burnham achieved some on the Union Station in Washington, but perhaps in this instance the literary value imparted by President Eliot may be reckoned the chief quality. The ideal memorial tablet, then, will be designed especially for its intended location; it will have a distinctive character; the inscription both by arrangement and by the form and handling of the letters will show a feeling the opposite of that imparted by the mechanical reproduction of set forms of letters, like the page of a printed book.

Whatever the character of our war memorials, whether they represent the opulence of a great commercial center seeking to honor its thousands of participants in the great war; or whether it be the modest tribute of some remote village to their friends and neighbors who turned aside from prosaic tasks to fight the fight, the glorious fight, and die on foreign soil for humanity's sake, the fundamental elements of the design will be the same. Beauty, dignity, simplicity and force — such are the

tests to apply to every commemorative work, be it great or small, costly or comparatively inexpensive. A flag-pole well wrought, a tablet well modeled and well placed, a fountain well designed, a village green well planned and kept, each may represent the sentiments of honor and remembrance. On the other hand, the assertive arch, the ill-wrought column, the purely utilitarian structure built to satisfy present needs and camouflaged as a war memorial — these are but desecrations imposed by the bad taste of our generation on the endurance of generations to come.

MR. FAIRBANKS.

Mr. Chairman,— When I left Salt Lake City the city commission told me to emphasize their desire for a utilitarian memorial, saying that we can thus serve two purposes in one — first, the purpose of doing a service to the public, either in city or state, and second, the purpose of commemorating the victory and devotion of our boys who have gone over to fight in Europe. Of course the commission sent me to represent them and to get ideas from the best men of the country, so I am here today to listen to your ideas rather than to speak to you.

Several suggestions have been proposed to our commission in Salt Lake City. One was the idea of commemorating our heroes by erecting a stadium. In erecting a memorial of this nature the expression would be a product of all the arts — the art of architecture in the building, the arts of painting and sculpture to adorn the structure, and depict the struggles, the victories and the ideals of our boys; the art of the drama and pageants keeping fresh in the minds of the people the cause and high purpose for which we went to war so that our devotion to righteousness would continue to live. Another idea was a triumphal arch, but not in the form that it has been used in the past, but in the form of a bridge to span a canyon east of the State Capitol and connecting with the northeast part of town. This bridge is needed and would afford an excellent panoramic view of the canyon park and all of the city. As you would look up to it from the city it would form a beautiful triumphal arch that could be made commemorative and yet serve a utilitarian purpose. Another suggestion is that of a waterway from the Jordan river in Salt Lake City to the Great Salt Lake. This could be used for motor boats, and when properly planted would form boulevards

for auto drives to the lake, and would also serve for general recreation. These things I suggest here as possible utilitarian purposes that a memorial could serve in Salt Lake City.

One thing our experience prompts us to urge other municipalities to avoid is the stereotyped soldiers' monuments which have already been spoken about, and similar types of which will no doubt be foisted on the smaller towns if they are not given sufficient warning. I hope that they may be made to sense the obligation upon them to erect worthy memorials and feel free to consult the large towns and art societies rather than listen to monument peddlers. I think that it would be well for this convention to urge very strongly against this, especially to the smaller towns, by making the warning as strong as it can. Our interests are for proper art expression for rural communities as well as with the large cities, and we hope they will not make the mistakes which have been made in the past. Artistic expression is the medium that gives meaning and significance to memorials, and for any kind of a monument, utilitarian or not, this fact should not be lost sight of nor neglected.

The feeling in our nation now is to honor the boys who sacrificed to fight for the democracy of mankind, and such greatness deserves our highest of recognition, but another element which should not be forgotten is the greatness and the sacrifices of the mothers in this war. I hope that we shall also remember them in the memorials which we are to erect in this great country of ours.

MR. DALLIN.

Mr. Chairman,— I am going to speak from the point of view of an artist on this memorial proposition. I think that anyone who has produced any creative art in this country, architect, sculptor, or painter, has always felt that the majority of the American people seek in the symbols of art an expression of the spiritual. Now it seems to me that the artist must primarily represent the ideal or symbolic side of art in war memorials and that no memorial has any lasting value or gives any great joy unless it stirs the imagination of the beholder to a vision of something that is outside the ordinary facts of life with which he constantly comes in contact.

It seems as though some plan might be formulated by this commission whereby communities might be led to

erect war memorials which would emphasize the spirit which animated our boys in this war. I look upon them as knight-errants. I am thinking of certain boys who have felt their imagination stimulated and their whole being absolutely suffused with the idea of beautiful service to mankind, and it does seem to me that, if we can express this in some way in our memorials, we shall be doing more than has ever been done in the memorial art of America.

The great memorials of the past — what have they been? They have been in themselves something so beautiful, ennobling, and spiritual, that we do not have to ask why they were made. "Beauty is its own excuse for being." If we could only by some necromancy or flight of the imagination get in our memorials something of this idea, what a good we would be doing for the community.

The ostensibly utilitarian memorial suggested by the last speaker, I am opposed to first, last and always. I don't like it. I don't like the idea of putting a bridge across a canyon where it is not needed and where it serves no purpose whatsoever. If a thing has a reason for being, like the Charles River Bridge, that is entirely different, for such a memorial not only will be of great service to the community but it will also afford opportunity for embellishments of a memorial character embodying, through the means of ideal and symbolic figures, the ideas of patriotism, courage and the highest ideals for which our soldiers have given their service and sacrificed their lives. I would add, as the chairman suggested, that some suggestions be formulated with descriptive matter and sent to the various communities throughout the country asking and begging them to give the matter some real thought and study. It seems to me that in that way we will be doing more than in any other way to insure the right results. But I beg of you — let us have the ideal.

MR. CRAWFORD.

Mr. Chairman,—A short time ago there were fifty-five cities in America of over 100,000 population and five hundred and fifty-five of populations between 10,000 and 100,000. Obviously there will be at least six hundred and ten war memorials erected. Some of the larger cities will put up a number, and some of them may be erected over night.

In Philadelphia, recently, a proposition was made to put up a wooden frame arrangement within which were to be inserted the names of all the boys who had gone into the war, and space was to be left for more names to be added — like an office building directory. This is an example of what may be proposed.

I am confident that the big thing done by each city, and especially by the more important cities, will be good. It will be necessary that they be approved by art commissions where they exist. I do think we are not in much danger of making the mistakes we made after the Civil War.

The story is told of a Frenchman, who, after going all over the country and seeing all the soldiers' and sailors' monuments, said, "Now I know what you mean by the 'horrors of war!'" We are not going to repeat them.

But control must be secured in some way in the small communities. The suggestion of the appointment of state art commissions is excellent. It should be emphasized that no public memorial of any kind should be erected unless approved by either a city art commission or, where one exists, the state art commission. The jurisdiction of existing art commissions should be extended and an effort should be made to secure the creation of art commissions in all cities. At the conference of art commissions called by the New York Art Commission, a committee was appointed to draft bills for the creation of state art commissions and of city art commissions. Their report is available; it contains models of acts for art commissions in cities of the first and second classes, and for state art commissions.

Some objection has been voiced to the use of the memorial idea in carrying out a city planning scheme. I think that objection not well taken. I do not see why a fine city planning scheme, like a river embankment, would not be particularly appropriate as a war memorial; it offers opportunity of employment for returning soldiers, sailors and marines, and also makes available ideal locations for monuments to individuals.

MR. MAGINNIS.

Mr. Chairman,—As a result of this hearing it would seem best to lay down only general principles. There are so many local circumstances to be taken account of in determining the right and fitting expression for the war memorial that a too specific recommendation

should be avoided. The artistic disadvantage of the typical Civil War memorials was due, first of all, to the technical incompetency of those who wrought them; and secondly, to the lack of artistic conviction in the nation. It was a day of architectural illiteracy.

The classic style in American architecture is now so pervasive, its influence has been so felicitous in public and private building, that we might well advocate its employment in the rendering of these new memorials. We would thus lift these projects into a plane where they would at least be safe from eclecticism and sentimentality and where they could not easily go astray.

A vital condition of the artistic success of the memorial is the association with it of the right sort of professional skill. This consideration should be particularly emphasized to the country.

I agree with Mr. Moore that the physical individuality of the community should be carefully respected in devising the proper form of memorial. However admirable the specific types we may venture to recommend, through illustrated pamphlets or otherwise, there would inevitably be a tendency towards such a stereotyped result as would be most objectionable from a national standpoint.

Just a word as to the issue between the utilitarian and idealistic types of memorial. Mr. Dallin thought that the idealistic form of memorial would best express the spiritual purpose with which we engaged in this war. It has occurred to me that Mr. Fairbanks' idea of the water-way would not be an unreasonable rendering of the humane and lofty spiritual ideal of America.

I saw with much interest recently some illustrations of the notable monuments of Germany. It was quite significant that these memorials were usually blatant masses of architecture with sculpture, in association, of the same huge proportions. I recall a gigantic effigy of Bismarck, 150 feet high, hewn, in Egyptian fashion, out of the ashlar, as a striking feature of one of them. This sort of thing serves as admirable illustration of what we ought not to do, if we are to express fittingly the ideals for which we fought.

MR. SHURTLEFF.

Mr. Chairman,—I thank you for your kind words of introduction. Our relations have been most cordial in the many problems we have solved together.

If it is the purpose of this convention to draft a letter of comments and suggestions regarding the character of memorials appropriate to the men who fell in this war, I suggest that the communication be framed with careful thought of the needs of the smaller cities and towns. You will agree that under the guidance of the men before us, the great cities need have little anxiety for the worth of their tributes, but the smaller communities which cannot secure this trained experience at home may be justified in the fear that the limited resources which they command may not be sufficient to express their own devotion. We are aware, of course, that the small community may be safeguarded by its slender purse and by its single-mindedness against the dangers of extravagance and of divided opinion which already threaten the memorial programs of some of our great cities. We are also aware that memorials of the very highest character may appear in a mere village where there is special native genius. Upon the other hand, the small community is liable to the particular danger of attempting to copy upon a small scale the great memorials which are only appropriate for the greatest cities of the state. Unless we amplify our comments to include the needs and the opportunities of towns and small cities, we may really lead them astray in this manner.

Consider for a moment one of the smaller towns of New England or of the Middle West. When you called upon me to speak, I was thinking of the little town of Peru. This community is bound to build a memorial, and yet a triumphal Roman arch in the Corinthian or the Doric order, a fountain of the nations, or a Pantheon, would not express Peru! The farmers and millwrights of that place would feel the necessity of falling back upon a mere flagpole! Considerations of cost would not, I believe, lead them to this decision as directly as the native sense of fitness. Nevertheless, with all my regard for the first judgment of these men, I should fear for their final decision if they were to ponder for many weeks upon a circular of information describing memorials appropriate to greater New York. These level-headed men might be led at length in desperation to adopt a replica in wood at one-tenth size of one of the great works we have discussed this morning. However, if better judgment should prevail, some townsmen might suggest that a tablet should be attached to the flagpole to add to its cost and to its dignity, thereby making it

more precious in the sight of the people. But even to this small community this combination would seem inadequate for Peru's fifteen sons. Peru of itself would take in hand the small green in front of the church and would enlarge it to many times its present scant size, plant it with the best trees that could be found, and upon this new common the town would place its flag-pole and the little bronze tablet which would dedicate fittingly this open space to the memory of the fallen soldiers. This type of memorial would be characteristic of Peru. Everyone would take delight in visiting that town to enjoy the sight of that memorial. If Mr. Dallin were to assist this town with the design of the tablet, I can think of nothing more appropriate.

Upon the list of memorials suitable for small communities, the village-green and all its kin should be entered. Mr. Moore has suggested others of a similar kind which led me to this train of thought. In all these problems of memorials we must not overlook the tasks of town improvement which our small communities are taking upon themselves to execute as a duty and as a labor of love. The movement is most natural in these times and it is spontaneous. It offers at the present moment a most promising field for expressing the devotion of the community to the men who gave their lives for ideals which can be symbolized by ideal environments.

MR. GRAY.

Mr. Chairman,—I wish to say a few words as to the form of proposed war memorials. In the first place I think the most important thing to do is to determine upon the phase of the war that we wish to have embodied in the memorials. There are many and varied phases and the right memorials should be correspondingly many and varied. We may wish to embody in the memorial the suffering and courage that has manifested itself on both sides of the Atlantic. We may wish to embody the triumph over our enemies. We may wish to create something of very great beauty or very great use, which does not in itself embody a memorial of the war, but which is tied to that memorial by a name. As I said last night, I don't think a name carries much weight. Thousands of people trod Washington street today but probably not one of them thought of Washington. Washington street means to most people Jordan and

Marsh. If you make something that is utilitarian and tie it to a memorial simply by name, that name very soon loses its connecting power.

I believe that the great phase of the war which we want to have expressed is that which has been spoken of — namely, the great spiritual ideals for which America entered the war. That is the great thing. Not the suffering, the courage, the triumph or the beauty — but the great splendid ideal. It seems to me, gentlemen, that we have a chance to build a memorial in this city which would carry out this ideal so as to make it live for generations to come. . . . (Example, the Cathedral of Chartres.) . . . I hope very much that we shall give that idea the primary place in the question we are considering. I hope that the American Federation of Arts will make that one of its cardinal principles.

After that we come to the general form that the memorial should take. This has been well pointed out by others. It is very important that the memorials shall be sufficiently isolated and shall be in a position where they will be prominent. As Mr. Sturgis said last night — it is important that it is not lost in some part of the city that we never touch. It should be prominent, so as to be seen by many people,— and I hope that the Federation of Arts will consider that.

Then there is the advisability of giving reasons for and against different forms of memorials. For instance, an arch. The great Roman arches represent the power and dignity of the Romans and the triumph over their enemies,— not to my mind a very high ideal. They are magnificent, but do not lend themselves to the embodiment of the great spiritual ideal. To my mind the Roman is very inferior to the Gothic in expressing this.

The Federation of Arts is bound to be of great help in giving advice on this point. . . . A great civic building, a city hall, a boulevard, may be beautiful, but they do not represent the memorial which I personally wish. A great clubhouse for the boys,— a street,— these, after all, would be simply civic institutions, for which the city should pay by taxes. A city hall could not be made to embody the memorial idea. A boulevard is a fine thing, but it seems to me it lacks the entity which is necessary for a great memorial and is too dependent on the use of adjoining land held by private owners. . . . These things, it seems to me, should be formulated in circulars. . . .

MR. STURGIS.

Mr. Chairman,—I want to indorse what Mr. Gray has said. We wish to emphasize in our memorials, not force, necessary in war, and represented by the army and the navy, but the ideals for which we fought.

The memorials of the Civil War — figures of soldiers or piles of cannon balls — represent force, — the means to the end, rather than the unity of our country and the end of slavery, — the objects for which we fought.

Mr. Pratt's monument at Malden, while following the established convention of representing a soldier and a sailor, recognized the object of the war by making a great flag the central dominating feature of the group.

It is the flag which more than any other one thing represents our loyalty to our country, our loyalty to the right, and that love of justice which more than anything else brought us into this great war.

There are not many communities like Boston and New York which can express themselves in memorials of great cost, and most towns will be limited to the expenditure of moderate amounts. The flag is the one typical thing, and a fine flag standard (of which the familiar ones in Venice are examples) gives an excellent opportunity for sculpture and significant ornament.

To guide public taste in the matter of memorials pictures are essential, and, in any community, a small committee could be formed to select photographs of executed work for this purpose.

THE CHAIRMAN.

There are available, in the offices of the art commissions of New York and Philadelphia and of the National Commission of Fine Arts, photographs of approved and *dissapproved* work.

MR. LONGFELLOW.

Mr. Chairman,—I wish to say that I agree with some of the suggestions that have been made for directing the form which soldiers' memorials should take, but I feel that it is difficult to express in pure sculpture the sentiment which we wish to perpetuate, and therefore the carrying out of such memorials should be in the hands of those competent to select the best form for a particular site and locality.

I feel that it is well to suggest to various communities or sections of towns the propriety of making these memorials a useful part of some architectural design or layout for park purposes, possibly in connection with local libraries or a loggia or memorial entrance and approach to buildings and grounds. Even in connection with buildings already designed, a memorial room could be given meaning and character by tablets or sculpture, and made an inspiration toward patriotism and better citizenship. This is a form of memorial which every village as well as district in a city or town could adopt, and one which could be better preserved from natural decay and wanton destruction, as happens to monuments in the open.

I believe that we should endeavor to direct the selection of memorials in small towns and smaller communities toward some useful form that will continue to better the lives of the people.

If a town hall or library were needed, the entrance or porch could be given a memorial treatment, and made an incentive to a finer patriotism. This treatment could be of a lasting character and appropriate to a more important building.

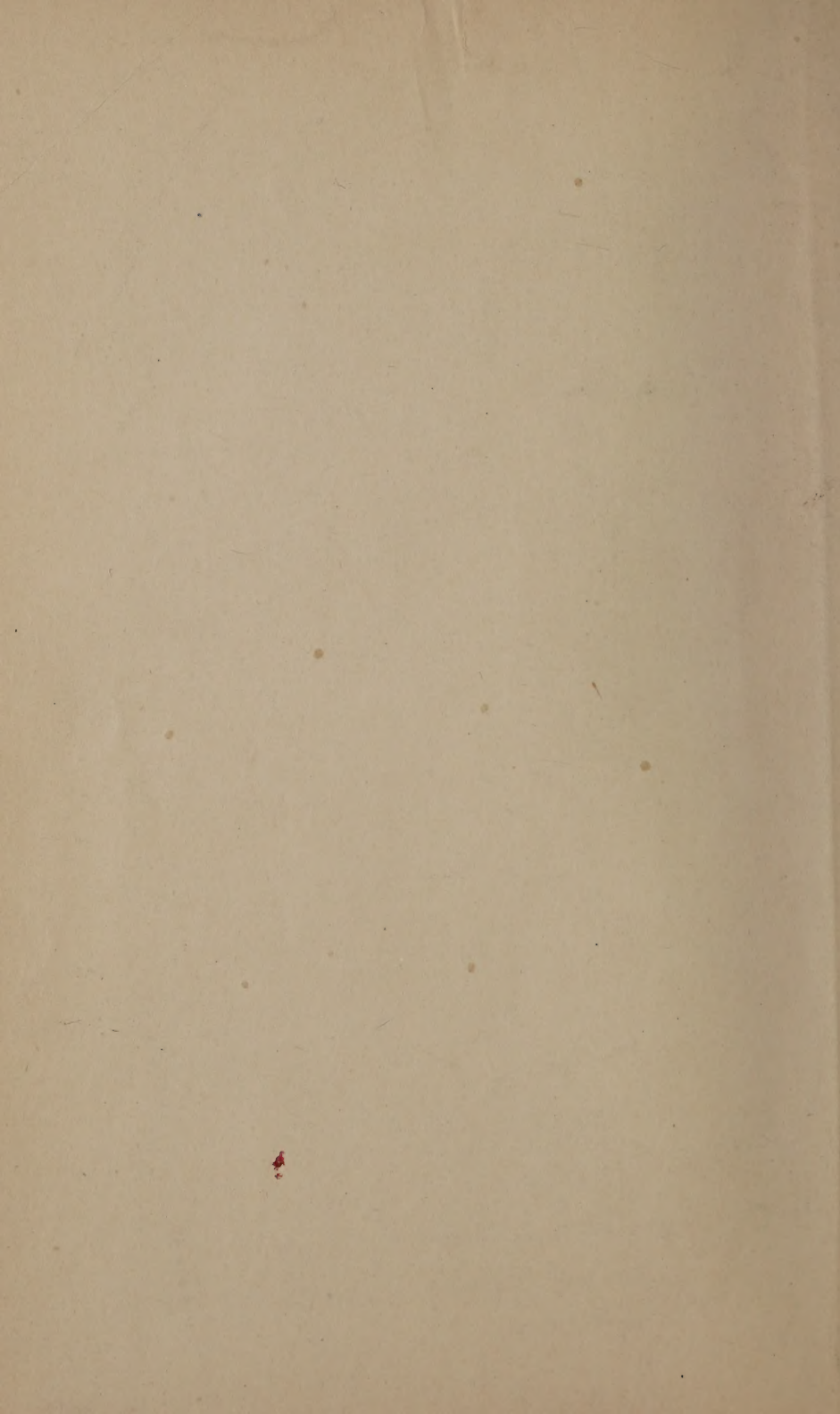
I feel that it may be our duty to advise, in certain instances, that memorials be designed in connection with buildings and grounds needed for better citizenship rather than to have smaller communities feel that the conventional soldiers' monument is the appropriate expression for a memorial to honor patriotic service. Of such memorials I am now speaking.

At one o'clock those present adjourned for lunch at the house of the secretary of the Boston commission, where the proceedings were entirely social. After lunch a number of the visitors were taken to the Art Museum, and thence to visit the house of Mrs. John L. Gardner.

Dinner at eight o'clock at the Tavern Club was attended by Messrs. C. A. Coolidge, Dallin, Sturgis, Fairbanks, and the five members of the Boston commission. The questions of suitable forms of memorials, and of the best means of procedure for guiding the country, the states, municipalities, villages and wards were considered at the dinner. Discussion developed but one opinion regarding open competitions, namely, that they were very undesirable and it was voted unanimously to recommend that that form of procedure should not be

followed. A number of other points were considered, including the usual forms of memorials. It was agreed that the forms of memorials should embody the higher and more abstract ideas of patriotism, courage, etc., represented, for example, by the flag as a symbol rather than the more concrete ones more commonly in use. Utilitarian forms of memorial buildings such as libraries and halls were not recommended (unless conditions in smaller communities might warrant it) because of changes in cities and the difficulty of securing permanent forms for such memorials.

J. TEMPLEMAN COOLIDGE,
Secretary.





ANNUAL REPORT
OF THE
ART DEPARTMENT

FOR THE YEAR ENDING JANUARY 31, 1920.

BOSTON, February 1, 1920.

HON. ANDREW J. PETERS,
Mayor of the City of Boston:

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending January 31, 1920:

ROBERT BURNS MONUMENT.

A new site was selected for this monument in the Fens which met with the approval of this commission, of the Park and Recreation Department, of the Burns Memorial Committee and of the sculptor, Mr. Kitson. The memorial was presented to the city on January 1, 1920. The question of improving the surroundings of this monument is at present under consideration.

EDWARD EVERETT STATUE, DORCHESTER.

The question of proper surroundings for this monument has been considered at various times during the year, members of the commission going in person to examine the site, and recommendations in regard to same have been made to the Park and Recreation

Department. This statue was overthrown by an automobile during the year, but has now been set back in position. Damages amounting to \$300 were collected from the party responsible, and this sum is now in charge of the Art Commission. The Park and Recreation Department has spent \$240 setting the statue in place. Work on the pedestal still remains to be done for which the Art Commission has an estimate of \$110. This makes the total cost of restoring the statue to its original condition \$350.

LIGHT POST AT THE GUILD MEMORIAL STEPS.

One of the ornamental electric light posts at the Guild Memorial Steps, which was overthrown as the result of a collision between two automobiles, was replaced under the supervision of the Art Commission. Settlement is still in the hands of the Law Department.

CONVENTION OF ART COMMISSIONS.

The report of the Convention of Art Commissions, held in the Old State House on January 7, was first mimeographed and afterwards printed in the Annual Report for 1918-19, and copies of both were sent to the art commissions throughout the country and to other interested persons.

ART COMMISSION CHARTER.

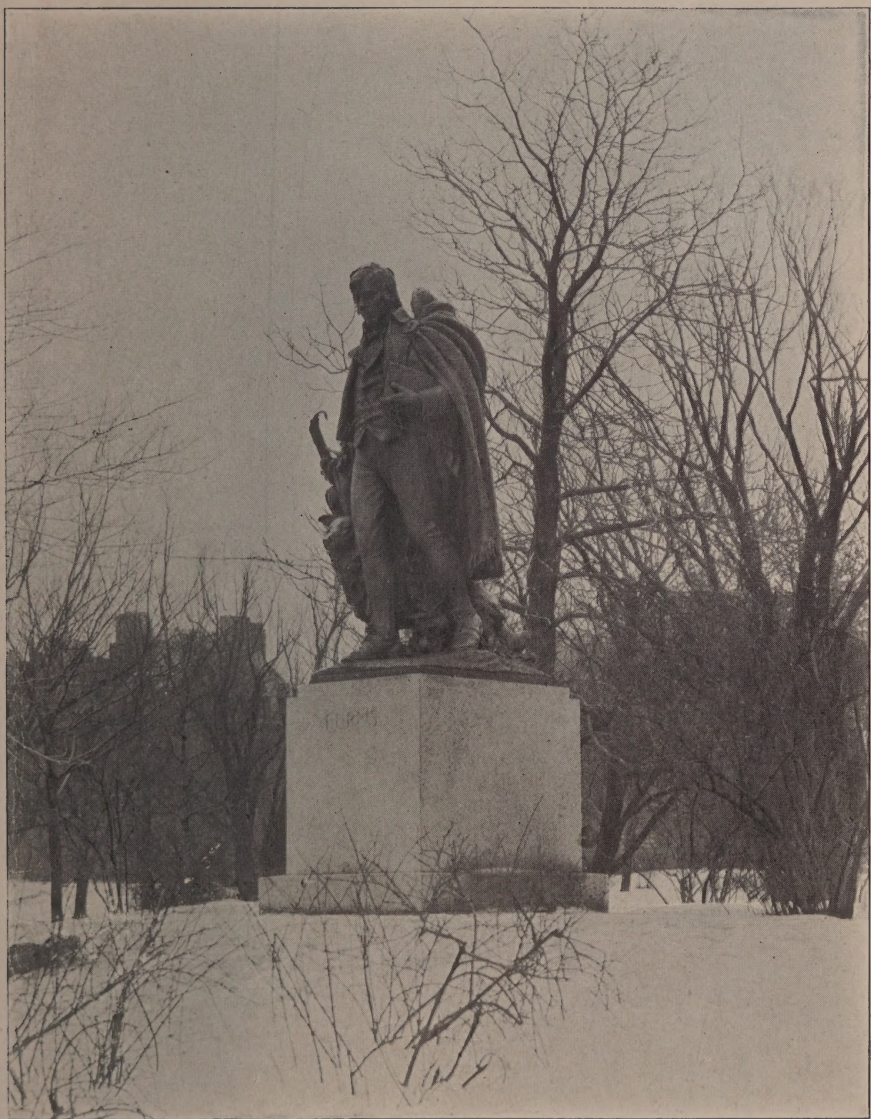
The charter of the Art Commission has been amended by the Legislature during the year. By these amendments the custody and care of all works of art owned by the city is placed directly under the control of this commission.

PORTRAIT OF JOSIAH BENTON.

This portrait, painted by Walter Gilman Page, was offered to the City to be hung in the Public Library. The commission carefully examined the painting and regrets that it could not recommend its acceptance by the city for that position.

GIFT FROM MAYOR OF BOSTON, ENGLAND.

In compliance with a request from your Honor, the Art Commission recommended that this gift, a part of the railing in the Old Aldermanic Chamber where the



ROBERT BURNS MONUMENT.

Pilgrim Fathers were tried before coming to this country, be placed in the Old State House in care of the Bostonian Society. We notice that this recommendation was not accepted by your Honor.

DIPLOMAS FOR SOLDIERS AND SAILORS.

A design for this diploma was drafted by Messrs. Tichnor Brothers in accordance with directions furnished by the Art Commission, and the commission recommended to your Honor that this design be accepted together with a sample of paper selected by the commission. The commission further recommended that the John A. Lowell Bank Note Company be engaged to do the work of engraving the diplomas. The matter is still in abeyance.

BUDGET.

On May 19 the Art Commission met with the Finance Commission for the purpose of explaining the needs of the commission for the year 1919-20.

FLAGSTAFF IN THE PUBLIC GARDEN.

The question of accepting a flagstaff offered by a citizen of Boston to replace the one in the Public Garden which was destroyed by lightning was considered, but as it was stipulated that the staff should bear a plate giving the donor's name, it was thought wise not to accept it.

STATUE OF LEIF ERICSON.

The commission has approved the plan submitted by the Park and Recreation Department for the planting of trees around this monument.

STATUE OF PHILLIPS BROOKS BY BELA L. PRATT.

This statue has been offered as a gift to the city, but as any site selected for it must first receive the approval of the wardens and vestry of Trinity Church, and as the said wardens and vestry have not seen fit to give their approval to any site, no formal action has been taken on this question.

ETHER MONUMENT.

Work on the basin of this monument has been continued at various times during the year under the supervision of this commission.

FOUNTAIN IN FLOOD SQUARE, SOUTH BOSTON.

A petition for the relocation of this monument, signed by a number of residents of South Boston and submitted to the Art Commission by the Public Works Department, was considered and was finally referred to the Corporation Counsel to see if the Art Commission had authority to order it moved to a new location. The Corporation Counsel gave his decision that permission must first be obtained from the relatives of the donor before the fountain could be moved. No formal action has therefore been taken.

PAINTING OF PRESIDENT WILSON.

A painting by R. Sherman Kidd, depicting President Wilson arriving in Boston Harbor on board the S. S. "George Washington," which was proposed for purchase by the city, was examined, and it was voted not to recommend its purchase.

SHAW MEMORIAL STEPS.

An inscription on the Shaw Memorial Steps dedicating the Liberty Mall to the soldiers and sailors was approved. The inscription reads as follows: "Liberty Mall dedicated October 24, 1917, to our Soldiers and Sailors in the Great War."

COPPENHAGEN FOUNTAIN.

The Art Commission asked the Park and Recreation Department to have the lion's head spout on this fountain fastened more securely. This has been done.

PORTRAIT OF DR. ELIZABETH C. KELLER.

This portrait was offered as a gift to the Bowditch School and, while it was hardly up to the standard of excellence the Art Commission would prefer, it was agreed to recommend its acceptance as a memorial to Doctor Keller for exhibition in this school.

PUBLIC GARDEN FENCE.

The commission has asked the Park and Recreation Department to reconsider its decision not to have the fence along the Boylston Street Mall replaced, as the commission feels that the fence is essential for the protection of the garden and to complete the inclosure.

DUDLEY SCHOOL.

The Art Commission has approved for a position in the Dudley School a tablet in memory of the boys from that school who served in the war.

WAR MEMORIALS.

At the request of the American Federation of Arts, Washington, and with the approval of your Honor, this commission accepted the duties of a Regional Committee on War Memorials for New England. This office has already involved the giving of advice to committees on war memorials in several towns, notably Salem, Mass., to which place members of the commission have been to inspect a site proposed for a memorial of which several drawings have also been submitted for the criticism of this commission which is ready to render such assistance as may be necessary.

GIFT TO WELLS SCHOOL.

On January 29, 1920, the commission voted to accept a portrait of Charles Wells, a former mayor of this city, offered as a gift to the Wells School, by Dr. Arthur S. Perry, executor.

Respectfully submitted,

THOMAS ALLEN, *Chairman.*

J. TEMPLEMAN COOLIDGE, *Secretary.*

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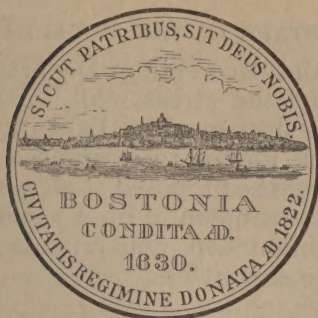
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ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE YEAR ENDING JANUARY 31, 1921.

BOSTON, February 1, 1921.

HON. ANDREW J. PETERS,
Mayor of the City of Boston:

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending January 31, 1921:

ROBERT BURNS MONUMENT.

This commission has studied the surroundings of the Burns Monument presented to the city January 1, 1920, and has approved the plan of the Park and Recreation Department to obliterate the path behind the monument, and to lay out a new path in front.

EDWARD EVERETT STATUE.

The repairs to this monument, completed during the preceding year, have been followed up by cleaning the pedestal. Plans of the Park and Recreation Department, dating from 1919, and providing for improvements in the surroundings, have been recalled to that department's attention. These plans have since been satisfactorily carried out.

FLAGSTAFF IN THE PUBLIC GARDEN.

The Park and Recreation Department proposed a site, on the Boylston street mall, for a new flagstaff to replace the one destroyed by lightning. This commission found itself unable to approve a site without first seeing a design of the proposed staff; it was further of the opinion that a monumental base would be found necessary. This commission understands that designs for the base will be submitted.

PHILLIPS BROOKS STATUE.

A committee headed by Dr. Charles W. Eliot offered the city, during 1919, a statue of Phillips Brooks by Bela A. Pratt. The offer was conditional upon the site being approved by the wardens and vestry of Trinity Church. No such approved site having yet been proposed, this commission, under the law, is unable to pass on the committee's offer.

WAR MEMORIALS.

Acting as Regional Committee of the American Federation of Arts, this commission has taken pleasure in approving the bronze panel, by Mr. Raymond H. Porter, for the War Memorial in Hawthorne square, Salem.

ROXBURY HIGH SCHOOL.

MEMORIAL TABLET.

A bronze tablet by Thomas F. McGann, commemorating Roxbury boys killed in the Great War, has been approved for a position in the Roxbury High School.

JOHN THOMAS FALLON MEMORIAL.

A design submitted by the Park and Recreation Department, for a tablet in memory of John Thomas Fallon, has been accepted for a site at Pierce Field, South street, Roslindale. The tablet was modelled by Mr. John E. Evans and cast by Thomas F. McGann & Co.

HOLDEN MEMORIAL.

This commission has been unable to approve a sketch for a memorial to Corp. Edwin W. Holden, consisting

of a boulder with a metal post supporting a bronze tablet. This commission awaits the submission of a competent design.

DENTON MEMORIAL.

After the casting of a tablet, in memory of Corporal Denton, this commission was asked to approve it for a site in Denton square, Dorchester. The memorial not being found worthy of approval, this commission awaits the submission of designs for a new tablet.

SCHOOLS.

BUST OF PRESIDENT ROOSEVELT.

A bust of President Roosevelt by P. Bryant Baker, proposed for a position in the Prince School, was found not to represent Colonel Roosevelt either in character or likeness. It was not approved for the proposed site in a public school. A bust of Colonel Roosevelt, apparently the same, was subsequently proposed for a site in the East Boston High School. This commission called the attention of the head master to the previous nonapproval of Mr. Baker's bust.

MAINTENANCE OF WORKS OF ART.

This commission has given much thought to this subject during the year. Paintings in the Council chamber, the John Boyle O'Reilly Monument, the Collins and Shaw Monuments, and the Venus fountain in the Public Garden, all required attention. This commission finds that, in order to maintain in proper condition the works of art belonging to the city, it is necessary that continued attention be given them.

PAINTINGS IN THE CITY COUNCIL CHAMBER.

As two portraits in the Council chamber required restoration, the commission suggested to your Honor that the cost might be defrayed from the Phillips Street Fund. The City Council, June 28, 1920, passed an order making an appropriation from the Reserve Fund for the necessary repairs, which were completed by Mr. H. E. Thompson at a cost of \$200, and paid for January 13, 1921.

JOHN BOYLE O'REILLY MONUMENT.

The posts supporting the chain around this monument were found to be loose and to require resetting. This commission ascertained that money from the original subscriptions was still in the hands of Mr. Henry B. Cunningham, who was willing to turn it over to the city as a fund to be used for the care of the monument. The matter was therefore referred to the Park and Recreation Department with the above information.

COLLINS MEMORIAL.

This memorial was damaged by an automobile, whose owner was ready to pay for the necessary repairs. This commission accordingly requested the Park and Recreation Department to have the repairs made. On their completion the Park and Recreation Department sent the repair bill to this commission, which transmitted it to the Law Department for collection.

SHAW MEMORIAL.

Metal wreaths hung on the monument on Memorial Day caused so much damage that this commission found it necessary to protest to the Park and Recreation Department against the use of such decorations. The Park and Recreation Department was prompt in having the metal wreaths removed.

After studying the lighting of the monument at night, this commission informed the Public Works Department of its conclusion that the advice of the architects of the monument should be sought.

VENUS FOUNTAIN.

This commission found itself obliged to call the attention of the Park and Recreation Department to the disgraceful condition of this monument, and finally to suggest that the figure be removed until it could be repaired. The Park and Recreation Department, in agreeing to remove the statue, expressed the belief that it was beyond repair.

SUBWAY ENTRANCES AT ARLINGTON STREET.

The new entrance to the subway in the Public Garden near the corner of Arlington and Berkeley streets was brought to this commission's attention in its relation

to the site of the Channing Monument. In conference between this commission, the Boston Transit Commission, the Park and Recreation Department, and the Boston Elevated Railroad, it was agreed that the entrance should be approximately sixty feet back of, and on the axis of, the monument. The design for a superstructure, not out of harmony with the monument, is to be submitted for approval to the Park and Recreation Department, and to this commission.

NEW ACQUISITIONS.

SHUMAN MEMORIAL.

A bas-relief portrait of the late A. Shuman by Mr. Frederick W. Allen, proposed as a gift to the Boston City Hospital, was approved by this commission, also the framing of the bas-relief in verde antique marble. As a position for the bas-relief, this commission approved the open wall space at the left of the main entrance of the administration building.

BUST OF JARED SPARKS.

On receipt of information from the Boston Public Library that it had received the bequest of a marble bust of Jared Sparks, made by Hiram Powers in Italy in 1857, this commission examined the bust, and voted to approve it for a position in Bates Hall, at the same time congratulating the trustees of the Public Library on the acquisition of such an appropriate bust to add to the Bates Hall collection.

MEDALLION OF HIS HONOR THE MAYOR.

In accordance with the custom of securing bas-relief portraits of the Mayors of Boston, this commission has recommended to the Mayor that Mr. Frederick W. Allen be employed to make a portrait medallion of his Honor to be hung in the Mayor's office.

Respectfully submitted,

THOMAS ALLEN,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT

FOR THE YEAR ENDING JANUARY 31, 1922.

BOSTON, February 1, 1922.

HON. ANDREW J. PETERS,

Mayor of the City of Boston:

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending January 31, 1922.

SUBWAY ENTRANCE.

At a joint meeting of the Transit Commission, the Park and Recreation Department and the Art Commission, the form of the exits and entrances to the Arlington Street Station of the subway was discussed at length, and at the suggestion of the Art Commission an architect was employed to make an appropriate design. William D. Austin was employed, and furnished designs which were acceptable to the commissions above named.

CHANNING MEMORIAL.

During the work on the subway at the Arlington Street Station it became evident that owing to the excavations the Channing Memorial was so affected as to become several inches out of plumb, and the joints in the masonry

opened in several places. The attention of the Transit Commission and the Park and Recreation Department was called to this matter. Up to this time the Art Commission is unable to discover that anything has been done about it.

SCULPTURE.

Works of sculpture approved by the commission include the bust of Jared Sparks by Hiram Powers, for the Boston Public Library; a fountain by Mrs. Maynard Ladd for the Boston Public Garden; the preliminary design, by Mrs. H. H. Kitson, for a monument at Orient Heights, and the preliminary sketch, by A. H. Atkins, for a monument to Irving W. Adams, for a site in Roslindale.

MAINTENANCE OF CITY WORKS OF ART.

By a special appropriation this commission has been enabled to clean and put in order the Francis Parkman Monument. The commission wishes, however, to point out that by law it is responsible for the custody and care of all the city works of art; that it is absolutely necessary to do some work on a number of monuments each year; and that the lack of a general appropriation for the purpose has made it impossible to prevent the present disreputable condition of many statues.

WAR MEMORIALS.

A great amount of time and expert attention has been expended on war memorial tablets. Nine commercial designs for such tablets have been considerably improved before acceptance by this commission. The commission has been especially glad to approve two memorial tablets by reputable artists: The Captain O'Connell Memorial by Mrs. H. H. Kitson and the English High School Tablet by Cyrus E. Dallin.

As the Art Commission of Boston is being called upon not only locally but also from other cities in New England for advice regarding war memorials, it seems pertinent to state broadly its position and convictions on the subject.

It is a problem which is seeking solution in nearly every community in the country. The American Federation of Arts, with headquarters in Washington, D. C.,

has taken a deep and active interest in this problem, and has asked the Boston Art Commission to act as regional advisers in New England. With the consent and approval of his Honor the Mayor, it is so acting, giving advice when solicited. The Board is in full sympathy and accord with the stand taken by the National Federation, namely, that the war memorial should be dissociated as far as possible from anything commercial or utilitarian.

The fundamental purpose of a memorial is to keep green the memory of those who made the great sacrifice and the object of their sacrifice. The motive in itself is great enough and glorious enough to inspire the highest ideals in the conception and execution of whatever form the memorial may take, and it should not have its sacred purpose concealed or confused by material adjuncts.

The form and location of a memorial are matters of choice dependent, more or less, upon funds available for the purpose. Whatever form the memorial takes, it should be an object of such monumental dignity and intrinsic beauty that it will at once attract and hold attention and admiration, and should give constant satisfaction to the observer, whether seen from afar or nearby. It should stand and speak for itself, with the sole purpose of commemorating the illustrious dead.

The desire for coupling a memorial with a necessary building, be it hall, chapel, bridge, or building for some form of civic service, may arise from several causes. Among them are lack of imagination on the part of the proponents; the increased opportunity for raising necessary funds; over-excited emotions which call for immediate action, and failure to appreciate the lack of appropriateness in combining a consecrated object with one devoted to civic necessities. The advocates of civic buildings as memorials try to kill two birds with one stone. They recognize the necessity of the public building to be devoted to civic uses. They also recognize the psychological fact that, by playing upon the emotions of the people, their object will more easily be attained. So they attempt to combine a needful object with one which should appeal only to the highest and most sacred sentiments.

A building constructed for civic service of any kind diverts attention to the uses of the living, and the at-

tempt to combine it with a structure conceived and created to memorialize the dead is incongruous.

A great work of art never dies. Today, tomorrow and for all time it lives and exerts its inspiration. The use of buildings devoted to civic necessities or utilitarian objects is constantly changing and transitory. The hall, chapel and bridge of today become inadequate or antiquated tomorrow, and as memorials perish.

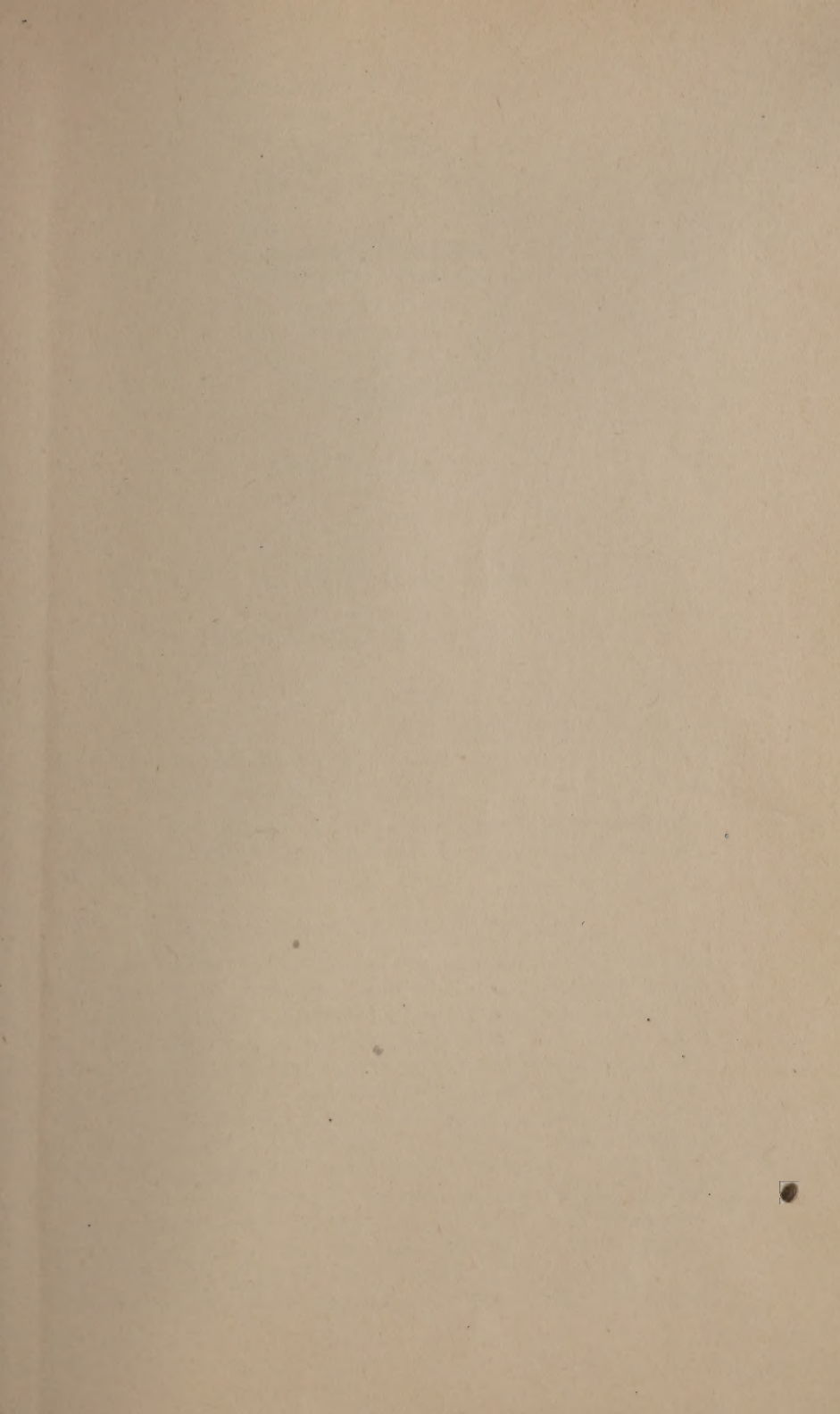
One of the most conspicuous examples of the fallacy of erecting a building as a memorial stands today on the university grounds at Cambridge. The largest portion of the interior is used as a dining hall for students. Another portion is called a theater, and is used as an assembly room for various college functions. The ill-lighted entrance hall, the smallest of the three divisions of the interior, is set apart as a memorial containing inscribed tablets. It is inadequate; its chief use seems to be as a lobby through which one approaches the two portions devoted to material or ephemeral offices. Few linger for the inspiration a memorial should give; the majority passes by hurriedly, intent upon purposes as far as possible removed from the object for which the building was erected. Worst of all, on class day the large hall is given over to Terpsichore. Do the whirling couples for a moment realize that they are on consecrated ground? Now it is suggested that a chapel be erected as a memorial. If there is need of a new and larger chapel, why not build one, and consecrate it to its proper use—the service of God?

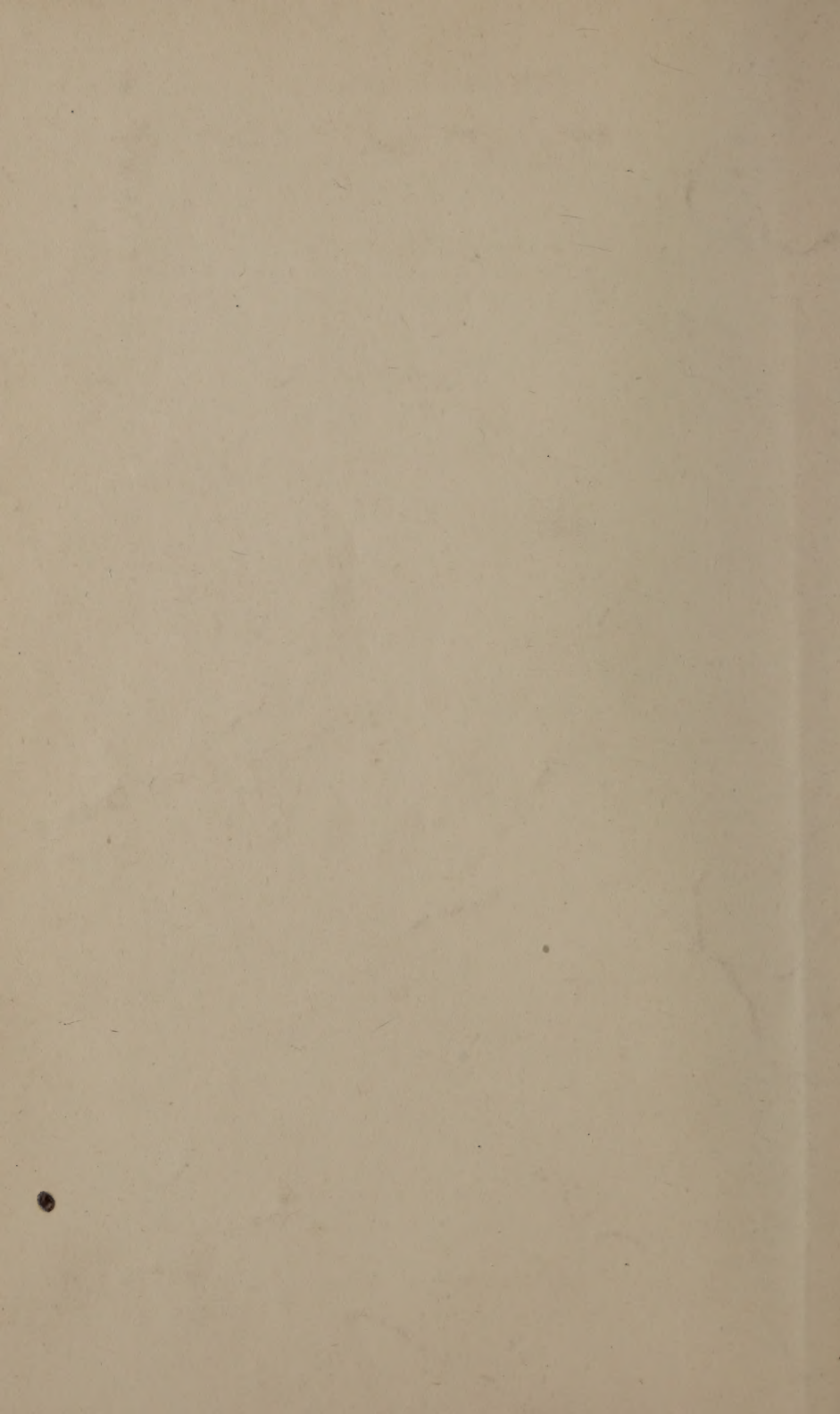
A monumental bridge is probably the least objectionable form of the utilitarian type of memorial. If, as in the Boston plan, the bridge is used simply as an approach, it actually forms no part of the memorial as such. A bridge may be the sub-structure of a memorial. Architecturally the bridge itself may be made monumental, and with sculpture it may be made beautiful. Seen from a distance it should be imposing and impressive. Nearby the approaches should be open and spacious. Nevertheless, the principal object of a bridge is to accommodate traffic. You may make it monumental and decorate it with fine sculpture. You may dedicate it to those who perished, or you may dedicate it to Victory, and in spite of these attributes it remains a bridge, and the majority of those who use it will think of it as a convenience and not as a memorial.

In order to attain the most satisfactory result, probably the best procedure is to intrust the solution of this problem to the most highly endowed and broadly educated professional men within reach—architects and sculptors. These, working in unison with local committees, should bring forth an expression of appropriateness. The element of haste should be avoided. It is always wise to allow considerable time to elapse before attempting such an unusual undertaking, in order that one may get that right perspective which only time can give. Should the matter be hurried, with the feeling that it must be rushed to accomplishment, we are too apt to be guided by emotions which have too recently been overstrained. For the adequate expression of our highest endeavor, time and repose are essential.

Respectfully submitted,

THOMAS ALLEN,
Chairman.







ANNUAL REPORT
OF THE
ART DEPARTMENT

FOR THE YEAR ENDING JANUARY 31, 1923.

Boston, February 1, 1923.

HON. JAMES M. CURLEY,
Mayor of the City of Boston:

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending January 31, 1923:

MAINTENANCE OF WORKS OF ART.

By law this commission is responsible for the custody and care of all municipal works of art. In view of the bad condition of many of the monuments in Boston, it is necessary to do a considerable amount of work on a number of monuments each year. It was pointed out in the department's report for the year ending January 31, 1922, that the lack of an appropriation for this purpose made it impossible to prevent many statues from falling into a disreputable condition. This commission was accordingly allowed an appropriation for this purpose in its budget for 1922-23, and has completed the repairs on the base of the Garrison statue and the cleaning of four works of sculpture — the Robert Gould Shaw monument, the Edward Everett

Hale statue, and the two statues of Benjamin Franklin and Josiah Quincy in front of City Hall.

WAR MEMORIALS.

This commission has approved a design for a monumental shaft in memory of Frederick T. Cary for a site at the intersection of Paris and Bennington streets; a design by the Tilton-Thurber Company for an Allston-Brighton war memorial tablet to be placed at the corner of Henshaw and Cambridge streets; a design by the T. F. McGann Company for a memorial tablet to William Joseph Barry at the Barry Playground at the corner of Medford and Chelsea streets, Charlestown; also a war memorial tablet by Frederick W. Allen for a site at the Memorial Lot at Mt. Hope Cemetery.

MEMORIAL TABLETS.

This commission has approved the design by T. F. McGann for a memorial tablet to William E. Carter to be placed at the entrance of the William E. Carter Playground on Columbus avenue. It has approved the design by John F. Paramino for a bronze tablet to be placed by the Society of Founders and Patriots on the fence of the Central Burying Ground on Boston Common. It has also approved the design by R. Clipston Sturgis for the tablet commemorating the one hundredth anniversary of the organization of the City of Boston, and this tablet has been placed in the second-story vestibule at Faneuil Hall.

BOSTON COMMON TABLET.

After consultation with the Park Department, this commission has approved the design by R. Clipston Sturgis for a wrought-iron fence to protect the Boston Common tablet at the corner of Tremont and Park streets on Boston Common. This commission has been glad to be informed that the Park Department has contracted for the execution of the proposed protective fence according to the approved design.

MINOR WORKS OF ART.

This commission has approved designs by Dieges & Clust of New York for Police and Fire Department medals to be presented by Walter Scott.

PAINTINGS.

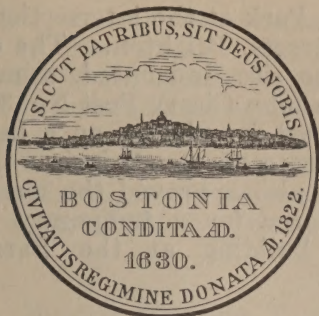
This commission has approved an anonymous painting of Jedediah Morse, bequeathed to the Charlestown Branch of the Boston Public Library; it has also approved one of two oil paintings by Marcus Waterman, a choice of which was given to the Boston Public Library in the will of Mr. Waterman's brother.

MONUMENT TO THE LATE GEORGE R. WHITE.

In accordance with the provisions of the will creating the White Fund, this commission has contracted with Daniel Chester French to execute a monument in bronze to the donor, the late George R. White, which it is proposed to place on the Public Garden.

Respectfully submitted,

THOMAS ALLEN,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE YEAR ENDING JANUARY 31, 1924.

Boston, February 1, 1924.

HON. JAMES M. CURLEY,
Mayor of the City of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending January 31, 1924:

MAINTENANCE OF WORKS OF ART

By law this commission is responsible for the custody and care of all municipal works of art. This commission was accordingly allowed an appropriation for this purpose in its budget for 1923-24, and has completed repairs on the Channing Monument, painting the stone work and gilding the lettering of the inscription at the back, and has cleaned the Monuments to Wendell Phillips, Robert Gould Shaw and Abraham Lincoln.

WAR MEMORIALS.

This commission has approved a design for the inscription in memory of Edward M. Cunningham, to be carved on a small stone monument proposed by the Edward M. Cunningham Post, Spanish War Veterans,

for a site in the Park at the intersection of Cambridge and Murdock streets, Brighton. The commission has approved, for the site designated, a memorial bronze tablet which the John Cleary Post No. 34, Spanish War Veterans, proposed for placing on a boulder at a site near the main entrance to Fairview Cemetery. The commission has also approved the memorial tablet to Wm. Joseph Barry for a temporary placing in the administration building at the Barry Playground Charlestown.

MEMORIAL TABLET, EAST BOSTON.

This commission, having been asked to approve the placing of a monument to a War Veteran on a sidewalk in East Boston, felt it to be its duty to refuse, and to explain this action in the following statement:

Soon after the close of the late World War, the civic authorities of the City of Boston sanctioned the naming of certain intersections of principal streets, calling them squares, in honor and memory of some of those who perished in that war. It was, of course, impossible to foresee what complications might arise from so simple an act.

In the present instance the approval of the Art Commission is sought by the family of a soldier who has been so commemorated, for the erection of an imposing and permanent memorial in the square which now bears his name, the memorial to take the form of a granite monument placed in the sidewalk curb, there being no other placing possible, and bearing a bronze tablet on which the appropriate explanatory data would be inscribed.

The commission presumes it is not implied that the square itself, as entitled, is not already an adequate and sufficiently honorable memorial, but that the permanent stone and tablet are designed to perpetuate historic data.

The Art Commission believes it to be its highest function to encourage and actively to assist the memorialization of those who gave their lives to the service of patriotism in the World War; nevertheless, in the most sympathetic exercise of this duty, it is bound to a careful regard for the considerations of artistic proprieties and good taste as to the nature and situation of these memorials. It is obvious that in only a few, if any, of the street intersections which bear the names of our war heroes

would an object, such as above contemplated, be other than a cause of obstruction. Therefore, without discussing the merits of this type of monument the commission is obliged to recognize the probability that should it acquiesce in one instance, others would inevitably follow; and, further, it must record its opinion that such monuments, so placed, would be, even independently of artistic reasons, unsuitable for the purpose intended by the petitioners.

BOSTON COMMON TABLET.

Having approved the design, by Mr. R. Clipston Sturgis, for a wrought iron fence to protect the Boston Common tablet, at the corner of Tremont and Park streets on Boston Common, this commission has been glad to approve this protective fence as finally executed. In cordial compliance with popular demand, the commission has also been glad to improve the legibility of the inscription on this tablet, by having the lettering gilded.

MEDALLIONS OF MAYORS.

The commission has approved for positions in the Mayor's office two medallions by Mr. C. S. Paola, one of former Mayor Wm. A. Gaston, the other of His Honor, Mayor Curley.

On the invitation of your Honor to consider a contract for radiotones to replace the Medallions of Mayors in the Mayor's office, this commission informed your Honor that the radiotone portraits submitted to this commission are interesting and admirable; but being products of photography do not, in this commission's opinion, come within the purview of this commission; this commission would, however, have jurisdiction in any removal or relocation of the existing medallions in the Mayor's office.

The commission subsequently voted that with the approval of His Honor the Mayor the medallions in the Mayor's office be removed and relocated in the City Council Chamber; also to inform your Honor that the relocation will necessitate reframing the medallions.

The City Council voting, however, that the medallions be given to the former mayors or their next-of-kin, this commission asked the opinion of the Corporation Council on the legality of this vote. The commission received,

in response, an opinion to the effect that the vote of the City Council to present these medallions to the ex-mayors or their next-of-kin is not in conformity with law. While reframing these works of art, the commission, therefore, retains custody of them.

SCULPTURE.

This commission has approved for a position in Bates Hall an admirable marble bust of Henry James by F. Derwent Wood presented by the sculptor himself to the Boston Public Library.

The commission has also approved a statuette entitled "Echo" by Mr. Larkin Goldsmith Meade for a position in the West End Branch Library.

PAINTINGS.

This commission has approved for a position in the Mechanic Arts High School a portrait of Mr. Charles W. Parmenter by Mr. Walter Gilman Page.

MINOR WORKS OF ART.

This commission has approved the Harleston Parker bronze medal, to be awarded by the Boston Society of Architects, and presented each year by the City, for the best work of architecture done during the year.

MONUMENT TO THE LATE GEORGE R. WHITE.

Mr. Daniel Chester French, the sculptor, having set up in the Public Garden near the corner of Arlington and Beacon streets, a model of the memorial figure, this commission has approved the model of the statue for the George R. White monument and the general place and location.

Respectfully submitted,

THOMAS ALLEN,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT

FOR THE YEAR ENDING JANUARY 31, 1925.

Boston, February 1, 1925.

HON. JAMES M. CURLEY,
Mayor of the City of Boston:

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending January 31, 1925:

MAINTENANCE OF WORKS OF ART.

By law this commission is responsible for the custody and care of all municipal works of art. This commission was accordingly allowed an appropriation for this purpose in its budget for 1924-25.

The most important work to be done was cleaning the paintings in Faneuil Hall, all of which needed attention. Estimates were obtained, and the cleaning was done under this commission's supervision. As money, however, was available under the appropriation for restoring Faneuil Hall, this commission made no outlay from its own budget.

WAR MEMORIALS.

This commission has approved a war memorial tablet, by Thomas F. McGann, to be placed in the Dorchester High School; also a tablet in memory of John Tiberii, to be placed at the intersection of Readville and River

streets, Hyde Park. This commission has authorized the removal of the West Roxbury war memorial tablet from its temporary location at Engine House No. 30 to private grounds.

TABLETS ON HISTORIC SITES.

In collaboration with the Commission on Marking Historic Sites, this commission has studied a number of designs. It has approved memorial tablets as follows:

By John F. Paramino: William Blaxton, for a site at 50 Beacon street; Abraham Lincoln, for a site at the corner of Province and Bromfield streets; Lafayette, for a site on the Lafayette Mall, Boston Common; First Post Office, for a site at the Globe Building on Washington street; Frederic O. Prince, for a site at the Boston Public Library; the Old North Church, for a site at the church itself; also a tablet by Magnus Urdahl, John Quincy Adame, for a site at the First National Bank; a tablet by Bashka Palff, the Old Presbyterian Meeting House, for a site at the new Chamber of Commerce Building on Federal street; and tablets by T. F. McGann, the Ship Tavern, for a site at Thompson's Spa, Washington street; Gov. John A. Andrew, for a site at 110 Charles street; and the First Free School, for a site at the Suffolk Savings Bank.

FIRE ALARM STATION TABLETS.

This commission has approved designs for two tablets by the Buck Sign Company for the Fenway Fire Alarm Station.

MONUMENT TO THE LATE GEORGE R. WHITE.

Daniel Chester French, the sculptor, having completed the George R. White monument, and erected it on the designated site in the Public Garden, this commission has approved the monument and authorized final payment under the contract.

THE DEATH OF THOMAS ALLEN.

Thomas Allen, chairman of this commission since May 24, 1910, died suddenly on August 25, 1924. This commission accordingly voted the following resolution:

The Art Commission desires to record its feeling that in the death of its chairman, Mr. Thomas Allen, the cause of civic art

has lost a vital and most effective influence. A combination of deep personal culture, high conception of public duty, and an energy and courage in the prosecution of lofty purposes, made him a rarely valuable official. In his long and devoted leadership on this commission he has won the loyalty and affection of his colleagues, as he has earned the gratitude of the municipality.

Respectfully submitted,

J. HARLESTON PARKER,
Acting Chairman.

APPENDIX.

For convenient reference, the laws defining the powers and duties of this commission are appended:

[CHAPTER 410 — ACTS OF 1898.]

AN ACT TO ESTABLISH A BOARD OF ART COMMISSIONERS FOR THE CITY OF BOSTON.

SECTION 1. An art department is hereby established in the city of Boston, to be under the charge of a board of five art commissioners, all of whom shall be citizens of the city of Boston, to be appointed by the mayor of said city, without confirmation. Said mayor shall, in the year eighteen hundred and ninety-eight, appoint one member of said board to serve for the term of five years, one for the term of four years, one for the term of three years, one for the term of two years and one for the term of one year, each term beginning with the first day of May in said year; and thereafter said mayor shall, on or before the first day of May of each year, appoint one member of said board to serve for the term of five years beginning with said day. The members of said board shall be appointed by the mayor as follows:— One from a list of three persons selected by the trustees of the Museum of Fine Arts, one from a list of three persons selected by the trustees of the Boston Public Library, one from a list of three persons selected by the trustees of the Massachusetts Institute of Technology, one from a list of three persons selected by the Boston Art Club and one from a list of three persons selected by the Boston Society of Architects; and whenever the term of a member of said board appointed from such a list expires the mayor shall appoint his successor from a list selected by the body which made the original selection as aforesaid. The members of said board shall serve without compensation. Said board may appoint a secretary outside of its own membership, who shall serve without compensation.

SECTION 2. Hereafter no work of art shall become the property of said city by purchase, gift or otherwise, unless such work of art or the design for the same, together with a statement of the proposed location of the same, shall first have been submitted to and approved by said board, acting by a majority of all its members; nor shall any work of art until so approved be erected or placed in, over or upon, or allowed to extend in, over or upon any street, avenue, square, place,

common, park, municipal building or other public place under the control of said city or any department or officer thereof. No existing work of art in the possession of said city shall be removed, relocated, or altered in any way without the similar approval of said commission, and any such work of art shall be removed, relocated or altered in any way that may be ordered by a vote passed and approved in writing by all the members of said commission, and also approved by the mayor.

SECTION 3. When so requested by the mayor or the city council said commission may in its discretion act in a similar capacity, with similar powers, in respect to the design of any municipal building, bridge, approach, lamp, ornamental gate or fence, or other structure erected or to be erected upon land belonging to the city, and in respect to any arch, bridge, structure or approach which is the property of any corporation or individual, and extends in, over or upon any street, avenue, highway, park or public place; but this section shall not apply to structures authorized to be erected under the provisions of chapter five hundred of the acts of the year eighteen hundred and ninety-seven, and shall not be construed as intended to impair the power of the board or park commissioners of said city to refuse its consent to the erection or acceptance of any public monument or memorial, or other work of art of any sort, within any park or public place in said city under the jurisdiction of said board.

SECTION 4. The term "work of art," as used in this act, shall apply to and include all paintings, mural decorations, statues, bas-reliefs, sculptures, monuments, fountains, arches, ornamental gateways and other structures of a permanent character intended for ornament or commemoration.

SECTION 5. If said commission fails to decide upon any matter submitted to it within sixty days after such submission its decision shall be deemed unnecessary.

SECTION 6. All contracts or orders for the execution of any painting, monument, statue, bust, bas-relief or other sculpture for said city shall be made by said board, acting by a majority of all its members, subject to the approval of the mayor.

SECTION 7. Chapter one hundred and twenty-two of the acts of the year eighteen hundred and ninety is hereby repealed.

CHAPTER 87 — SPECIAL ACTS OF 1919.

AN ACT RELATIVE TO THE BOARD OF ART COMMISSIONERS OF THE CITY OF BOSTON.

SECTION 1. Chapter four hundred and ten of the acts of eighteen hundred and ninety-eight is hereby amended by striking out section two and substituting the following:—

Section 2. The board may appoint a clerk who shall be exempt from the civil service laws, and who shall receive such com-

pensation as may be fixed by the board with the approval of the Mayor. The clerk shall perform such duties as may be prescribed by the board.

SECTION 2. Said chapter four hundred and ten is hereby further amended by striking out section 3 and substituting the following:— *Section 3.* The board shall have the custody and care of all works of art owned by the city and heretofore under the control of any department thereof. No work of art shall become the property of the city by purchase, gift or otherwise, until it, or a design or model thereof, and the situation proposed therefor shall have been approved by the board, and no work of art, until approved by the board, shall be erected or placed in, over or upon, or allowed to extend in, over or upon any street, avenue, square, park or other property belonging to the city. The board may, with the approval of the mayor order the removal, relocation or alteration of any existing work of art owned by the city, and no such work of art shall be removed, relocated or altered without such order and approval. The board shall, at the request of the mayor, study, consider and report upon the design of any municipal building, bridge, approach, fence or other structure erected or to be erected upon land belonging to the city, and upon the design of any arch, bridge, structure or approach which is the property of any person, firm or corporation, and extends in, over or upon any street, avenue, highway, park or public place.



ANNUAL REPORT
OF THE
ART DEPARTMENT

FOR THE YEAR ENDING DECEMBER 31, 1925.

BOSTON, January 4, 1926.

HON. MALCOLM E. NICHOLS,
Mayor of the City of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the eleven months ending December 31, 1925:

MAINTENANCE OF WORKS OF ART.

By law this commission is responsible for the custody and care of all municipal works of art. This commission was accordingly allowed an appropriation for this purpose in its budget for 1925. It has had the portraits of former City Auditors Elisha Copeland and William Hayden in City Hall cleaned and varnished, and the canvases relined. It has had the statues of Edward Everett and John Adams cleaned.

WAR MEMORIALS.

This commission has approved a tablet by the Gorham Company in memory of Admiral Selfridge for a position in the English High School; a tablet for the Robert Gould Shaw School by T. F. McGann, in memory of the boys from this school killed in the World War; also a tablet by Charles R. Greco, in memory of William Amerina, for a site in William Amerina Park, East Boston.

TABLETS ON HISTORIC SITES.

In collaboration with the Commission on Marking Historical Sites, this commission has studied a number of designs, and has approved memorial tablets as follows:

Three tablets by John F. Paramino; "Bishop Cheverus," for a site at the corner of Devonshire and Federal streets; "The First Mass said in Boston," for a site on School street; "John Singleton Copley," for a site on the fence in front of the Somerset Club; two tablets by Magnus Urdahl, "William Dawes," for a site on the Stadium Bridge, and "The Bunch of Grapes Tavern," for a site at the corner of State and Kilby streets; two tablets by the Gorham Company, "Samuel Maverick," for a site at Maverick square, East Boston, and "The First Public School," for a site at the Eliot Grammar School; also a tablet by T. F. McGann, "The Frigate Constitution," for a site at Constitution Wharf.

OTHER MEMORIALS.

This commission has approved a tablet by John F. Paramino, commemorating the Declaration of Independence, for a site on Boston Common, opposite West street; also a tablet designed by I. Howland Jones, in memory of the Oneida Football Team, for a site near the playground on Boston Common.

WORKS OF ART IN SCHOOLS.

For the Oliver Wendell Holmes School, this commission has approved a tablet by T. F. McGann, in memory of Oliver Wendell Holmes; and for the Abraham Lincoln School, a tablet in memory of George W. Ransom, also by T. F. McGann. For the English High School it has approved a statue of Theodore Roosevelt given by last year's graduating class. For the Theodore Lyman School, it has approved colored reproductions of "Christ Among the Doctors," and the "Sistine Madonna."

PAINTINGS.

This commission has approved a painting, "Old Boston," also two sketches for "The Triumph of Time," by the late John Elliott, for positions in the Boston Public Library.

Respectfully submitted,

J. HARLESTON PARKER,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT

FOR THE YEAR ENDING DECEMBER 31, 1925.

BOSTON, January 1, 1927.

HON. MALCOLM E. NICHOLS,
Mayor of the City of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1926.

MAINTENANCE OF WORKS OF ART.

By law this commission is responsible for the custody and care of all municipal works of art. This commission was accordingly allowed an appropriation for this purpose in its budget for 1926. It has had careful work done to prevent damage by plaster which fell on the back of the Daniel Webster painting at Faneuil Hall. This work was done by an expert at no expense to the city. The cleaning of statues has been postponed until 1927.

WAR MEMORIALS.

This commission has approved a monument with a tablet by the Gorham Company marking the site of Charlestown Heights, presented to the City of Boston by the Daughters of the American Revolution.

WORKS OF ART IN SCHOOLS.

For the old Bailey Street School, Dorchester, this commission has approved a tablet in memory of Helen F. Burgess by Thomas F. McGann; for the Brighton High School it has approved a memorial bas-relief of Ann Judson George by Louis Lawrence Leach; for the English High School it has approved a tablet by the Gorham Company embodying the motto of the school; for the Gibbs High School it has approved a portrait of Myron W. Richardson by Jacob Binder; and for the South Boston High School this commission has approved a portrait of the late Peter F. Gartland by Herbert W. Packard.

SCULPTURE.

For a site in the West Gallery on the special libraries floor of the Boston Public Library, this commission has approved a replica of the "Psyche of Capua" in the Naples Museum, given to the library by Mrs. Langdon Pearse.

Respectfully submitted,

J. HARLESTON PARKER,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE YEAR ENDING DECEMBER 31, 1927.

Boston, January 1, 1928.

HON. MALCOLM E. NICHOLS,
Mayor of the City of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1927.

MAINTENANCE OF WORKS OF ART.

By law this commission is responsible for the custody and care of all municipal works of art. This commission was allowed a reduced appropriation for this purpose in its budget for 1927. Only the statues of Josiah Quincy and Benjamin Franklin could therefore be cleaned; and further care of the city's statues has necessarily been postponed till 1928.

WAR MEMORIALS.

This commission has approved a tablet by William Highton Sons in memory of Jerome Wolff, for a position in Harold square, at the junction of Crawford and Harold streets, Roxbury.

SCULPTURE.

This commission has approved the following works of sculpture: "Memorizing," a bronze statue by Ernest Pellegrini, for a position in the North Branch, Boston Public Library; a bust of Patrick Collins, by Cyrus Dallin, for a position in the Normal School, corner of Huntington and Longwood avenues; "Alma Mater and Youth," a group by Daniel Chester French, for a position in the first floor corridor of the English High School; and a monument to Kosciuszko, by Mrs. Henry Kitson, for a site on the Boylston Street Mall of the Public Garden.

PAINTINGS.

The commission has approved an oil painting by Ida Maynard Curtis for a position in the school office of the Girls High School; and a portrait of the late Thomas N. Hart, by Sellinger, for a position in the Thomas N. Hart School; also two old portraits of former Alderman Martin Bates and his wife, Sarah S. Bates, for a position to be chosen in some municipal building.

TRAFFIC TOWERS.

At your Honor's request this commission has considered the question of traffic towers and it has approved a design for a tower at Uphams Corner.

Respectfully submitted,

J. HARLESTON PARKER,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE YEAR ENDING DECEMBER 31, 1928.

BOSTON, January 1, 1929.

HON. MALCOLM E. NICHOLS,
Mayor of the City of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1928.

MAINTENANCE OF WORKS OF ART.

Under the law creating this commission it is responsible for the care and custody of all municipal works of art. For the expenses involved in such care, this commission was allowed an appropriation of \$195 during the past year. Removing accumulations of dirt from two works of art, the Lincoln Monument in Park square and the Robert Gould Shaw Monument on Boston Common, cost fifty-five and forty-five dollars respectively. The destruction of one of the stone urns forming part of the Shaw Monument made it necessary to have a new urn made, at a cost of \$427. This commission was therefore forced to apply to your Honor for an additional appropriation. The commission has asked for more adequate provision for the maintenance of works of art in its budget estimates for 1929.

WAR MEMORIAL.

This commission has approved a War Memorial tablet by the Hennessey Brass Works for a site in the Assembly Hall of the Mechanic Arts High School.

WORKS OF ART IN SCHOOLS.

This commission has approved a portrait of the late headmaster, Joshua M. Dill, by Mr. Henneman, for a position in the large hall of the John A. Andrew School; also a portrait of Colonel Charles Lindbergh, by Mr. Barrett, for a position in the Julia Ward Howe School.

OTHER PAINTINGS.

The two old portraits of former Alderman Martin Bates and his wife, Sarah S. Bates, which were accepted last year as a gift to the city, have been placed, with the approval of this commission, in the Lecture Hall of the Central Library building, Boston Public Library.

TABLET.

A bronze tablet by the T. F. McGann Company, commemorating Paul Revere, has been approved by this commission for a site at the new Exchange Trust Company building on Washington street.

RELOCATING STATUE.

This commission has voted to move the Samuel Adams Statue from Haymarket square and relocate it in Faneuil Hall square, facing southerly corner of Brattle and Washington streets.

Respectfully submitted,

J. HARLESTON PARKER,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE YEAR ENDING DECEMBER 31, 1929.

Boston, January 7, 1930.

HON. JAMES M. CURLEY,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1929:

MAINTENANCE OF WORKS OF ART

Under the law this commission is responsible for the care and custody of all municipal "paintings, mural decorations, statues, bas reliefs, sculptures, monuments, fountains, arches, ornamental gateways, and other structures of a permanent character intended for ornament or commemoration." During the past year this commission has had the Gilbert Stuart bronze palette on Boston Common cleaned and regilded. The Commission is prepared to have other municipal works of art cleaned as occasion arises.

WORKS OF ART IN SCHOOLS

This commission has approved a bust of Benjamin Dean by Mrs. May L. Smith Dean for a position in the Benjamin Dean School; also a tablet in memory of Arthur Stancey by the Thomas McGann Company for a site in the Francis Parkman School; and a portrait of Wallace C. Boyden by Marie Danforth Page for a position in Teachers College.

PORTRAIT

This commission has approved a portrait of Charles F. D. Belden by Jacob Binder for a position in the Boston Public Library.

TABLET

This commission has approved a tablet in memory of Thomas Sargent Perry by the Birmingham Guild for a site in the court of the Boston Public Library.

FOUNTAIN

This commission has approved the design by Ulysses S. Ricci, also a sample of bronze, for a fountain to be erected at a site in Statler Park.

RELOCATING STATUARY

This commission has approved the location proposed by the Park Department for the two statuary groups by Daniel Chester French formerly on the old Postoffice Building.

DEATH OF HENRY FORBES BIGELOW

The Art Commission acknowledges with gratitude the debt which it owes to Henry Forbes Bigelow who died August 12, 1929. He was appointed a member of this Commission on April 30, 1922. He served as Secretary until his death. His opinion on matters of art and on municipal improvements was of the highest value to the City of Boston. He cheerfully devoted a great deal of his time to this work. His loss will be most keenly felt by all who came in contact with him.

Respectfully submitted,

(Signed)

J. HARLESTON PARKER,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1930.

Boston, January 1, 1931.

HON. JAMES M. CURLEY,
Mayor of the City of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1930.

IN MEMORIAM.

During the past year the Art Commission has suffered a severe blow in the death of its chairman, James Harleston Parker. Since the death of the former chairman, Thomas Allen, Mr. Parker carried on his tradition of devotion to the public interest. He tirelessly contributed all of his fine taste and executive ability to the service of this commission. He leaves a gap which it is impossible to fill.

MAINTENANCE OF WORKS OF ART.

Under the law this commission is responsible for the care and custody of all municipal "paintings, mural decorations, statues, bas reliefs, sculptures, monuments, fountains, arches, ornamental gateways, and other structures of a permanent character intended for ornament or commemoration." During the past year this

commission has had all the major municipal monuments cleaned: Washington Equestrian statue, Flagpole base, Charles Sumner and Thomas Cass statues, Ether monument, Edward Everett Hale, Wendell Phillips statues in the Public Garden; William Lloyd Garrison, Alexander Hamilton, John Glover, Leif Ericson statues, Commonwealth avenue; Benjamin Franklin and Josiah Quincy statues, City Hall; Robert Burns, Crispus Attucks and Oneida Football Monuments, Lafayette and Congressional and Boston Common Tablets and Shaw Monument and Soldiers' Monument on Boston Common; Samuel Adams statue, Adams square, and William Ellery Channing statue, Arlington street; Abraham Lincoln Monument, Park square; also the Parkman Bandstand.

WORKS OF ART IN SCHOOLS.

This commission has approved a tablet in memory of Abraham Lincoln by T. F. McGann and Sons Company for a site in the Abraham Lincoln School; a statue of Lincoln for a position at the center of the stage in the same school; a portrait of the late Solomon Lewenberg by Mr. Robert Horrigan for a position in the Solomon Lewenberg School; and a portrait of the late Frederick R. Tupper by Mr. Robert Horrigan for a position in the Brighton High School.

TABLETS.

This commission has approved tablets proposed by the commission on Marking Historical Sites as follows: Tablets by T. F. McGann and Sons Company, Northern Battery, 179 Atlantic avenue, Boston, Mass.; Paul Revere, corner Washington and Court streets, Boston, Mass.; Governor Hutchinson House, 9 Garden Court street, Boston, Mass.; First Meeting House, corner Pond and East Cottage streets, Dorchester, near Edward Everett square; Boston Neck, 1174 Washington street, Old Grand Opera House Building; West Church, corner Cambridge and Lynde streets; Leverett, corner Court and Washington streets; Quaker Meeting House, 35 Congress street, June 10, 1930. Anne Hutchinson (consisting wholly of lettering), corner School and Washington streets, November 26, 1930, and De Champlain, North End Park, Commercial street; also

tablets by Mr. John Paramino, Founding of Boston Common, on the Common; Old Brick Church, 209 Washington street; Governor Winthrop, 53 State street; Faneuil Hall, Governor Endicott and Elihu Yale, Scollay square; Rev. John Cotton and Sir Henry Vane, Pemberton square.

INSCRIPTION.

The Art Commission has also approved the design for an inscription in memory of Charles Follen McKim, submitted by the Boston Society of Architects, for a position on the staircase of the Boston Public Library.

Respectfully submitted,

CHARLES D. MAGINNIS,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1931.

Boston, January 1, 1932.

HON. JAMES M. CURLEY,
Mayor of the City of Boston.

DEAR SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1931:

MAINTENANCE OF WORKS OF ART.

By law the Commission is responsible for the custody and care of all municipal works of art. This Commission has, therefore, carried on the following maintenance work during the year 1931:

It has had all the paintings in Faneuil Hall cleaned and, where necessary, revarnished and their canvasses repaired, with the exception of Healey's picture of the Webster-Hayne debate, which should be cleaned not later than next year.

The masonry of the following works has been re-pointed:

Collins Monument — Commonwealth Avenue.

Washington Monument — Public Garden.

Garrison Monument — Commonwealth Avenue.

Channing Monument — Arlington Street.

Soldiers and Sailors Monument — Boston Common.

The masonry of the following statues has been cleaned and pointed:

Soldiers' Memorial—Winthrop Square, Charlestown.
Memorial Boulder — Jamaica Plain.

The bronze work of the following memorials has been cleaned and given protective treatment:

Glover Monument — Commonwealth Avenue.
Franklin Monument — City Hall Park.
Lincoln Monument — Park Square.
Ericson Monument — Commonwealth Avenue.
Quincy Monument — City Hall Park.
Garrison Monument — Commonwealth Avenue.
Shaw Monument — State House.

WORKS OF ART IN SCHOOLS.

This Commission has approved:

The portrait of Edward W. Schuerch by Alonzo J. Shelton for a position in the Bowditch School, Jamaica Plain.

A cast of Bryant Baker's bas-relief "The Pioneer Woman" for a place in the Greenwood School, Hyde Park.

A World War bronze tablet consisting of lettering only by Thomas F. McGann for a site in the John A. Andrew School.

A portrait of Frederick A. Tupper by Robert Horrigan for a position in the New Brighton High School.

An ideal statue by Miss Longman of New York for the English High School, Montgomery Street, Boston.

Tablets submitted by the Commission for Marking Historical Sites have been approved as follows:

By JOHN F. PARAMINO:

New North Meeting House Tablet — placed on the Bulfinch Church, Hanover Street.

Major Henry Knox Tablet on the Roxbury Heights Tower.

Peter Faneuil Tablet on Faneuil Hall.

By THOMAS F. MCGANN:

First Court Tablet — on the Municipal Building, City Square, Charlestown.

Winthrop Tablet, Court House, City Square, Charlestown.

By BRUCE W. SAVILLE:

Bas-Relief of General Leonard Wood for a position on the Administration Building, Boston City Hospital.

A tablet for East Boston Airport.

OTHER SCULPTURE.

This Commission has approved:

Henry H. Kitson's bas-relief of Charles Bulfinch for position in the facade of the Telephone Building on Bowdoin Square.

Zocchi's copy in marble of the figure of a boy by Michelangelo for a site in the Mattapan Branch of the Boston Public Library.

Respectfully submitted,

CHARLES D. MAGINNIS,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1932.

Boston, January 1, 1933.

HON. JAMES M. CURLEY,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report to you for the year ending December 31, 1932:

MAINTENANCE OF WORKS OF ART.

By law this Commission is responsible for the custody and care of all municipal works of art. Its last report recorded an accomplishment of comprehensive general repairs which were needed in the masonry associated with the public statuary. There remains now to be done by the Commission under this head — the work of reconstructing the Revolutionary Monument at Winthrop Square, Charlestown, which is represented now by two metal tablets in a deplorable condition of rust and disintegration. The Commission has caused preliminary designs to be drawn for a new construction to replace this, when appropriation can be made available for the purpose. A general cleaning of public statuary is now necessary, and will be undertaken this Spring as far as the Department Budget will permit. The Commission is also concerned about the preservation of the great Webster panel over the platform in Faneuil Hall, which could not be included in the general

process of restoring which was carried out in the case of the remaining paintings a short time ago. Extensive damage done by vandals to the Soldiers and Sailors' Monument at Boston Common has been entirely repaired. The Commission has also repaired the Copenhagen Fountain, and the pedestal of the Edward Everett Monument.

WORKS OF ART IN SCHOOLS.

The Commission has approved the following works for installation in Schools:

1. Group of statuary by Mrs. Evelyn Beatrice Longman in the lobby of the English High School.
2. Bust of George Washington by P. D. DeLuca in the Oliver Hazard Perry School.
3. A bronze equestrian statuette by Cyrus R. Dallin in the Girls High School on Montgomery Street.
4. Two mural paintings for the auditorium of the South Boston High School, executed by Messrs. Haun & Menges, the subjects of which are "The Evacuation of Boston" and "Washington Heights."
5. Three paintings for the Mechanic Arts High School.

OUT-DOOR STATUARY AND TABLETS.

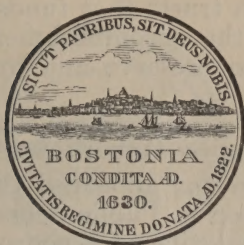
The Commission has approved a bronze memorial tablet by John Paramino to be affixed to the house on Bulfinch Street, originally occupied by Thomas Edison as a residence. It has also approved a series of decorative statues by Amadeo Nardini for the Rose Garden, Franklin Park.

RELOCATION OF MONUMENT.

This Commission has caused the Edward Everett Monument, formerly located in Edward Everett Square, to be moved and relocated at a site in the same neighborhood, between East Cottage Street and Columbia Road, about forty feet from Cottage Street and ninety feet from the nearest angle of the Blake House.

Respectfully submitted,

CHARLES D. MAGINNIS,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1933.

BOSTON, January 1, 1934.

HON. FREDERICK W. MANSFIELD,
Mayor of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1933:

MAINTENANCE OF WORKS OF ART.

By law this Commission is responsible for the custody and care of all municipal works of art. In its last report the Commission emphasized the necessity of reconstructing the Revolutionary Monument at Winthrop Square, Charlestown, which is still represented by two metal tablets in a deplorable condition of rust and disintegration. It also pointed out that the great Webster panel over the platform in Faneuil Hall must be cleaned and otherwise cared for, if it is to be preserved intact. Lack of funds has prevented the Commission from doing this work during the past year. The only work of preservation which its budget has permitted has been (1) repairing the base of the Angell Memorial Drinking Fountain and Flagstaff at Post Office Square, and (2) repairing the foundation of the Parkman Monument at Jamaica Plain.

This Commission trusts that funds may be provided to make possible the accomplishment of its duty, as indicated above, to preserve and maintain the City's works of art.

WORKS OF ART IN SCHOOLS.

This Commission has approved the following works of art for installation in Public Schools:

1. An oil painting of Woodrow Wilson by Mrs. H. L. Tonsberg for a position in the hallway of the Woodrow Wilson School, Dorchester Centre.
2. A painting of Mr. George A. Smith, Headmaster, by Mr. Will R. Davis, for installation at the Mather School, Meeting House Hill.
3. Three bas-reliefs, given by the Museum of Fine Arts, for installation in the Woodrow Wilson School.

STATUARY AND TABLETS.

This Commission has approved:

1. A tablet by John F. Paramino, commemorating the Boston residence of Thomas A. Edison, for a site on Bulfinch Street.
2. A design by Charles A. Coolidge and models by Ernest Pellegrini for a fountain at the George R. White Memorial Clinic, Whittier Street, Roxbury.
3. The design and location of a bronze tablet to Katherine Lee Bates on the Fenway, by John F. Paramino.
4. A marble statute of Psyche by F. Andreini, Florence, through the bequest of the late Mrs. Henry B. Whittier, for installation in the Fellowes Memorial Library, Roxbury.

This Commission also sanctioned a temporary exhibition of garden sculpture by Anna Coleman Ladd in the Public Garden.

Approval was given by the Commission to the transfer of the formal flagstaff from the Boylston Street Mall of the Public Garden to a more central position, nearer Charles Street.

Respectfully submitted,

CHARLES D. MAGINNIS,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1934.

BOSTON, January 1, 1935.

HON. FREDERICK W. MANSFIELD,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1934:

MAINTENANCE OF WORKS OF ART.

Under the law, this Commission is responsible for the care and custody of all municipal works of art. As pointed out in previous reports, Healey's great picture in Faneuil Hall of Webster debating with Hayne should be cleaned; this work has had to be postponed for lack of funds. Moreover, the Revolutionary Soldiers' Monument in Winthrop Square, Charlestown, is in a shocking state of disrepair. This Commission has carefully studied the problem of necessary reconstruction, and hopes to get the work done in the coming year.

With the help of the Federal Government, which has paid the wages, while the City has paid for materials, for an E. R. A. project, this Commission has cleaned municipal monuments, and has repointed the pedestals and repaired foundations where necessary, as follows:

The Commission, with the E. R. A., has cleaned: The Copenhagen Fountain; Edward Everett Monument, Edward Everett Square; the Cass, Kosciuszko and Sumner Monuments in the Public Garden; John Winthrop, Marlborough Street; Franklin and Quincy, City Hall; the Boston Common tablet, Oneida Football, and Declaration of Independence tablets on Boston Common; the Samuel Adams Monument, Dock Square, and the Revolutionary Soldiers' Monument, Winthrop Square, Charlestown.

The Commission, with the E. R. A., has pointed: The William Lloyd Garrison, John Glover and Alexander Hamilton Monuments, Commonwealth Avenue; the Edward Everett Hale Monument, Public Garden; and the Curtis Guild memorial, Boston Common.

With the E. R. A., the Commission has pointed and cleaned: The Soldiers' Monuments in Dorchester and Jamaica Plain; the Parkman Monument, Jamaica Plain; the Burns and John Boyle O'Reilly Monuments, Fenway; the Washington, Wendell Phillips, White and Ether Monuments in the Public Garden; the Lincoln Monument, Park Square; the Crispus Attucks, Founding of Boston, Shaw, Soldiers' and Sailors' Monuments and the Parkman Bandstand on Boston Common; and the Civil War Monument, Winthrop Square, Charlestown.

The Commission, with the E. R. A., has not only cleaned and pointed the Collins Monument, Commonwealth Avenue, but has releveled and reset much of the stonework; in the case of the Leif Ericsson Monument, Commonwealth Avenue, it has not only cleaned it, but also has partly reset and completely recemented the stone basin around it.

The Commission, with the E. R. A., has partly cleaned and pointed Dorchester Heights Monument, South Boston. It should be possible to finish this work before next May. Meantime, structural deterioration has been found in parts of the tower. After the E. R. A. project is finished, the Commission plans to secure expert engineering service, and a competent contractor to make the building safe.

NEW WORKS OF ART.

The Commission has approved: A painting of Daniel Webster by Louis Elliott for a place in the Boston Public Library, and a model for a monument to Paul

Revere by Cyrus Dallin. This Commission has inspected a bust of Dr. George G. Sears by Bashka Paeff, brought to its attention by the City Hospital Trustees. No precise site having been designated as yet for this bust by the City Hospital Trustees, this Commission awaits their further action. Meantime, this Commission calls attention to the provisions of the law as to contracts for works of art.

WORKS OF ART IN SCHOOLS.

The Commission has approved a bust of William C. Crawford by Joseph Portanova for a site in the Boston Trade School; also a bas-relief of Miss Mabel E. Bowker by Joseph D. Portanova for a site in the High School of Practical Arts.

FOUNTAIN EXHIBIT.

This Commission approved two fountain-statues by Bashka Paeff for exhibition in the Public Garden during the summer.

COPLEY SQUARE.

This Commission has presented to the abutters and other interested property holders and civic organizations a simplified plan for improving traffic conditions at Copley Square and for making it, in fact, a square instead of a pair of triangles which endanger traffic. This plan has been opposed by few interests, and has received general support.

CONTRACTS.

This Commission calls attention to Sec. 6, Chap. 410, Acts of 1898, as follows:

All contracts or orders for the execution of any painting, monument, statue, bust, bas-relief or other sculpture for said city shall be made by said board, acting by a majority of all its members, subject to the approval of the mayor.

Respectfully submitted,

ROBERT P. BELLAWS,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT

FOR THE
YEAR ENDING DECEMBER 31, 1935.

BOSTON, January 1, 1936.

HON. FREDERICK W. MANSFIELD,
Mayor of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1935:

MAINTENANCE OF WORKS OF ART.

Under the law, the Art Commission has the care and custody of municipal works of art. This year, at the request of the Park Department, this Commission therefore undertook the repair and restoration of the Dorchester Heights Monument in South Boston. The Building Department had found this tower in a dangerous condition. Work proved necessary, whose cost was at first estimated at \$10,000 (ten thousand dollars). By careful planning this Commission finally made the tower safe, and cleaned it, at a total cost of only \$2,900 (two thousand nine hundred dollars).

This Commission has also repaired the Declaration of Independence tablet and the Boston Common monument near Park street, both on Boston Common, and has cleaned the Copenhagen Monumental Fountain, and the Edward Everett Monument. It has removed the Joseph Warren tablet from the American House, which was being torn down, and has deposited it temporarily for safe keeping at the office of the Sons of the

American Revolution. The Commission cleaned three paintings,—the Webster Debating with Hayne, by Healy, which occupies the west end of Faneuil Hall; and the portraits of Daniel Webster by John Pope and of Andrew Jackson by an unknown painter, both in the Municipal Court room in Charlestown.

This Commission has continued its study of the Bunker Hill Memorial tablets, previously mentioned as the "Revolutionary Monument," in Winthrop Square, Charlestown; has had a survey made, also photographs and measured drawings. It has prepared plans, elevations, and preliminary specifications for reconstructing the monument, and has secured rough estimates. The Commission finds that this historic memorial of the Revolutionary Soldiers from Massachusetts, New Hampshire and Connecticut, killed at Bunker Hill, can be reconstructed, preserving the original tablets, as part of a simple but dignified monument, at a cost not exceeding \$9,000 (nine thousand dollars). As the Art Commission has pointed out in previous reports, this monument is in a shocking state of disrepair. The Commission has therefore asked your Honor for an appropriation for rebuilding the monument in a manner worthy of this city and of the heroic dead.

This Commission has verified its own records of works of art, and found them practically complete. To make them still more useful the Commission has made a card catalogue, this year, of all municipal paintings, sculpture, tablets, etc. This will be of help in keeping track of the condition and location of the city's large and varied property in works of ornament and commemoration.

WORKS OF ART IN SCHOOLS.

This Commission has approved the following paintings: A portrait in oils of Theobald Lynch, headmaster, a copy of Raphael's Expulsion of Heliodorus, by Patrick Gavin, and a Landscape by John Whorf, all three for positions in the Woodrow Wilson School; three paintings by E. R. A. artists (oil painting, Building a Ship, by O. Baker; oil painting, House in a Suburb, by V. B. Rann; tempera painting, Steel Construction, by Arapoff); and a copy of a painting by Rembrandt, for positions in the Mechanic Arts High School; and a portrait of Murray H. Ballou, headmaster, by Patrick Gavin, for a position in the William E. Russell School, Dorchester.

This Commission has approved a bust of Col. George S. Penney, by Parker Lord, for a site in the gymnasium of the Boston Latin School. It has approved a contract between John F. Paramino and the Commission for Marking Historical Sites for four tablets, one at the Boston Latin School, and three at previous sites of the school: (1) at the Parker House, (2) at the Jordan Marsh Building on Bedford street, and (3) on Warren avenue; it has also approved the finished tablets for positions at these sites.

TABLETS AND PAINTINGS.

This Commission has approved a drawing by F. Chouteau Brown, Architect, for a tablet to be placed on the Dillaway-Thomas House, opposite the First Church in Dorchester. It hopes that funds may be obtained from the Commission for Marking Historical Sites for executing and placing this tablet.

This Commission has approved a tablet in memory of George H. Murray for a site in the Municipal Building, South Boston. It has also approved a frieze of paintings on canvas, "Ships Through the Ages," by Frederick King, for a site in the Jeffries Point Branch of the Boston Public Library.

LOCATION OF PAINTINGS.

This Commission calls attention to the fact that the following three paintings, previously listed as hanging in the Charlestown Branch of the Boston Public Library, are now placed in the Municipal Court room, Charlestown: (1) Daniel Webster, by John Pope, (2) George Washington, by Gilbert Stuart, copied by Frothingham, (3) Andrew Jackson, painter unknown; also that the following three paintings, not previously listed, hang in the Charlestown Branch of the Boston Public Library: (1) a portrait of Jedediah Morse, painter unknown, (2) a portrait of Richard Devens, by Henry Sargent, and (3) a picture, "The Landing of the Pilgrims," painted by S. F. B. Morse (the inventor), when nineteen years old.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1936.

Boston, January 1, 1937.

HON. FREDERICK W. MANSFIELD,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1936:

MAINTENANCE OF WORKS OF ART.

In conformity with the law giving this Commission the care and custody of municipal works of art, the Commission has completed the reconstruction of the Revolutionary Monument in Winthrop square, Charlestown, known as the Bunker Hill Memorial tablets. The original bronze tablets have been removed from the old iron frame which was falling to pieces, and have been mounted on two granite members of simple architectural character, placed on each side of granite steps leading out of Winthrop square, toward Bunker Hill. The whole now forms a permanent and dignified monument to Revolutionary soldiers of Massachusetts, New Hampshire and Connecticut killed at the battle of Bunker Hill.

At the Park Department's request, the Commission has had the two war memorials at the Boston Airport regilded. It has had a new finial supplied for the damaged Boston Common tablet on Boston Common. Finding the decorative old iron fence around the Civil War Monument at Meeting House Hill seriously damaged by vandals, this Commission has had the missing members replaced. It has also had the Francis G. Kane tablet on the corner of Winter and Hancock streets, Dorchester, repaired and cleaned.

This Commission has had the Alexander Hamilton statue on Commonwealth avenue cleaned. It has had Frothingham's copy in oil, of Stuart's portrait of Washington, cleaned, and has supervised varnishing of new murals at the East Boston branch of the Boston Public Library.

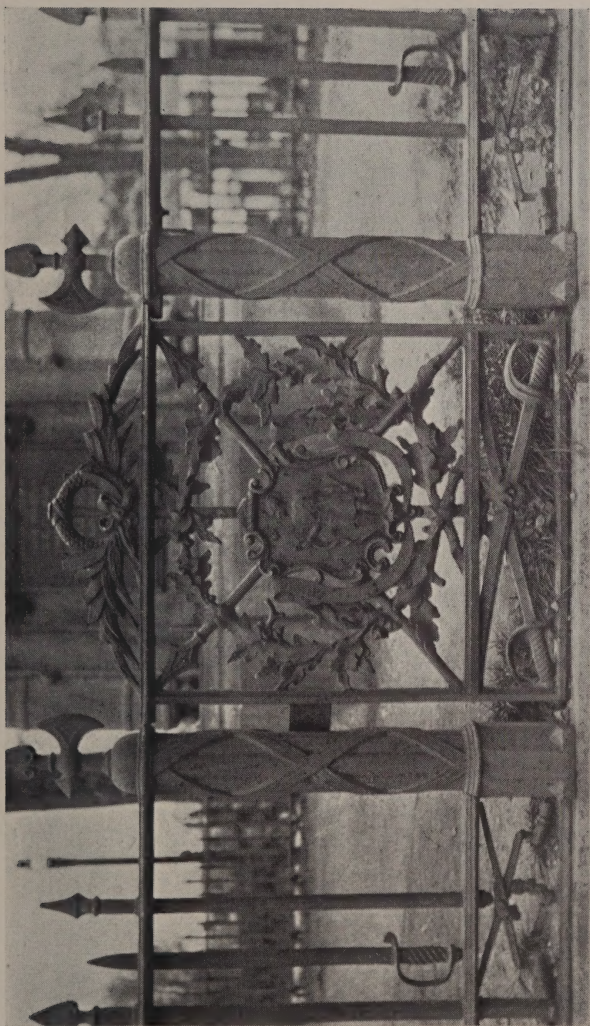
SCULPTURE.

The Art Commission has approved twelve busts by Mr. Jo Davison, of leading statesmen and warriors of the Great War, for location not yet selected, at the Boston Public Library; also a copy in marble of a bust of the Young Augustus, for a location in the Boston Public Library.

This Commission has approved the full-sized plaster models of the statue of John Endecott and of the plaque of a ship in relief, by Mr. Carl Paul Jennewein, for the John Endecott Monument; the approved site, by agreement with the Park Department, being in the park southeast of the Boston Museum of Fine Arts. This Commission has provisionally approved a full-sized model in plaster, for a proposed monument to Paul Revere, by Mr. Cyrus Dallin.

PAINTINGS LOANED.

This Commission lent the portraits of Samuel Adams and of John Hancock, by Copley, to Harvard University for exhibition at the Harvard Tercentenary celebration, last fall. These paintings were heavily



CIVIL WAR MONUMENT FENCE, MEETING HOUSE HILL.
Note gaps where swords have been removed by persons unknown.

insured, free of cost to the city, and were returned promptly and in perfect condition.

This Commission has voted to lend the Gilbert Stuart portrait of General Knox to the Metropolitan Museum of New York, for the exhibition of American artists, at the Jeu de Paume, Paris, in 1937,— with the usual stipulations as to insurance and proper care.

ARTHUR A. SHURCLIFF, *Secretary.*

WILLIAM EMERSON.

ROBERT P. BELLOWS, *Chairman.*

GEORGE H. EDGELL.

DANIEL SARGENT.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1937.

BOSTON, January 1, 1938.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1937:

CENSORSHIP BOARD.

Mr. Bellows was designated in January as Art Commission member of the Board of Censors on Plays for 1937.

MAINTENANCE OF WORKS OF ART.

The bronze tablet on the Declaration of Independence Monument, Boston Common — which was sprung — has been reset, at a cost of \$6. The Paul Revere Tablet at Charlestown has been refastened with four bronze bolts, cost \$22. Iron scroll work at the Charter street entrance, Copps Hill Burying Ground, has been replaced, cost \$48. The iron fence at the Civil War Memorial, Meeting House Hill, has been repainted, three coats, cost \$98. The double Revolutionary War Memorial, Charlestown, with its bronze tablets, has been cleaned, cost \$105.65.

In addition, the tablet in memory of John Endicott and Elihu Yale has been removed from the building at 78 Tremont street, which was being demolished, cost \$16.75, and stored temporarily in this Commission's office. The Dorchester Heights Monument has been protected by additions to the surrounding fence, cost \$45. The Farragut Statue, which was daubed with paint, has been cleaned, cost \$26.85.

One of the urns on the stone fence flanking the Shaw Monument was found toppled off. This revealed the fact that neither this urn nor any of the five others was originally fastened with bronze dowels. The urns have therefore been removed; and have been replaced, firmly dowelled with copper dowels, fastening them to the stone fence, so that they cannot fall in future.

SCULPTURE.

The John Endecott Monument was finally approved March 28. It was erected on the site previously chosen, and was dedicated June 15.

PAINTINGS LOANED.

By vote of this Commission the Copley portraits of Samuel Adams and John Hancock have been loaned to the Constitution Anniversary Exhibition at Washington for the period from November, 1937, to February, 1938. During their absence from the Museum of Fine Arts they have been insured; the Hancock portrait for \$50,000 and Adams for \$40,000.

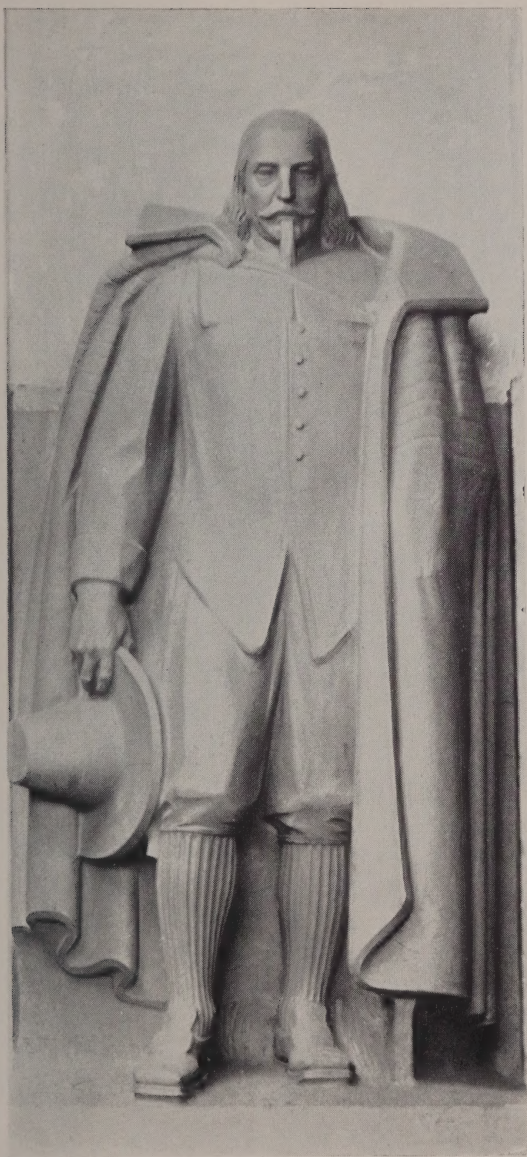
The Copley portrait of John Hancock and the Stuart portrait of General Knox were loaned to the Old Colony Trust Company during the few days of the Bankers' Convention in October.

This Commission having approved sketches by George Lloyd for murals at the Department of Public Welfare Building, Mr. Lloyd set to work on full-size paintings at the building. A new executive coming to head the department apparently called these murals to the



JOHN ENDECOTT

R. W. GRAY, Architect. C. P. JENNEWEIN, Sculptor



JOHN ENDECOTT
1588-1665



BUNKER HILL REVOLUTIONARY TABLETS, WINTHROP SQUARE,
 CHARLESTOWN, AS RESTORED BY BOSTON ART COMMISSION
 Photograph by SAMUEL CHAMBERLAIN

attention of the Mayor, who had them covered with cardboard. They are still in that condition.

PAUL REVERE MALL.

This Commission has tentatively approved preliminary blueprints of walls and tablets at the Paul Revere Mall near the Old North Church. The Commission awaits submission of definite designs of the tablets.

Respectfully submitted,

ROBERT P. BELLows,
Chairman.

ORGANIZATION OF ART COMMISSION.

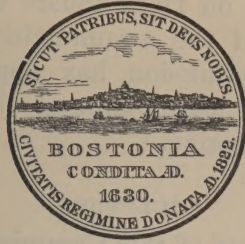
WILLIAM EMERSON.

ROBERT P. BELLOWS, *Chairman.*

GEORGE H. EDGELL.

DANIEL SARGENT, *Secretary.*

MARGARET FITZHUGH BROWNE.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE

YEAR ENDING DECEMBER 31, 1938.

BOSTON, January 1, 1939.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1938:

CENSORSHIP BOARD.

Mr. Daniel Sargent was designated as Art Commissioner on the Board of Censors on Plays for 1939.

MAINTENANCE OF WORKS OF ART.

This Commission has the Governor Andrew and Elihu Yale tablet, by John P. Paramino, in safe-keeping in its office at Faneuil Hall, till it can be replaced on a new building on the old site, 24 Tremont street. Thanks to a special appropriation from the income of the Copenhagen Fund, granted by your Honor, this Commission has had the Copenhagen Fountain thoroughly cleaned; and has had smears and severe scratches removed from four panels of the Donald McKay Monument on Castle Island, and broken lettering repaired. This Commission has also had pencil and carbon markings removed from the John Endicott Monument on Forsyth road, and has had the Samuel

Adams Monument on Dock square thoroughly washed down, cleaned and the accumulated bird manure removed. This Commission has approved a plan to replace the gravel paths around the John Endicott Monument with flagging.

SCULPTURE.

Pursuant to a vote of this Commission, the chairman has approved a bill of \$1,500 (fifteen hundred dollars) in full payment for the bust of Dr. George D. Sears, by Miss Bashka Paeff, to be placed in the new Tyler Fund Building of the Boston City Hospital. This Commission also has finally approved the sculpture on the new Suffolk County Court House building by Mr. John F. Paramino.

COOPERATION WITH OTHER DEPARTMENTS.

At the request of the Director of the Boston Public Library, this Commission has examined all the mural paintings in the Central Library on Copley square, has reported on their condition, and arranged for repair and cleaning where necessary. This Commission has also examined the exterior of the Public Library Building and reported thereon to the Director.

HURRICANE DAMAGE.

After the hurricane in September, this Commission has made special studies of damage to municipal monuments and has planned repairs for monuments in the older city burying grounds.

APPROPRIATION.

This Commission has been seriously hampered in planning or executing any constructive work, by lack of adequate budget appropriations.

Respectfully submitted,

ROBERT P. BELLINGS,
Chairman.

ORGANIZATION OF ART COMMISSION.

WILLIAM EMERSON.

MARGARET FITZHUGH BROWNE.

DANIEL SARGENT, *Secretary.*

GEORGE H. EDGELL.

ROBERT P. BELLOWS, *Chairman.*



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1939.

BOSTON, January 1, 1940.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1939:

CENSORSHIP BOARD.

Miss Margaret Fitzhugh Browne was designated as Art Commissioner on the Board of Censors on Plays for 1940.

MAINTENANCE OF WORKS OF ART.

The portrait of Governor Andrew in Faneuil Hall, by Hunt, was found damaged. Thanks to a special appropriation this Commission has been able to have this important portrait repaired. By permission of this Commission an excellent portrait of Benjamin Austin (Selectman 1758 and at various periods until 1820), painted about 1820 by Ethan Allen Greenwood, in City Hall, has been copied by Miss Mary B. Hazleton for Mrs. Francis B. Austin. Mrs. Austin has generously paid for having the original cleaned, under this Commission's supervision. The portrait has been returned to City Hall, to be hung in the Public Waiting Room of the City Council Chamber. At the request of the

Director of the Boston Public Library, this Commission has consulted with special experts about cleaning the murals by Sargent and by Puvis de Chavannes. This work is now under way.

This Commission has had the bronze tablet, in memory of Governor Endecott and Elihu Yale, replaced as nearly as possible at the site which it originally marked; the cost of this work is being paid from the small balance on hand of the Commission on Marking Historical Sites,—Chairman Judge Dowd. The Denton Tablet, having been removed by unknown persons from its site in Dorchester, this Commission has taken steps toward having the tablet replaced.

This Commission having found the sword missing from the monument to General Glover, on Commonwealth avenue, has had a carefully colored wooden sword put in its place. Even this wooden sword has, however, been stolen since. Colonel Shaw's bronze sword is in poor shape on the Shaw Monument on Beacon street. For lack of funds, this Commission has not been able to replace these two swords. This Commission has inspected the Parkman Monument at Jamaica Plain, and has found sixty-four bronze letters missing from the inscription. This Commission has had the monument cleaned, but is unable as yet to replace the missing letters. This Commission has been forced also to postpone repairs to the bronze fence (part of which is missing) around the Soldiers and Sailors Monument on Boston Common.

TABLETS.

This Commission has approved bronze tablets for placing along the brick walls of the new Paul Revere Mall, which forms a vista between the Old North Church on Salem street and the St. Stephen Church on Hanover street. This Commission has approved a monumental tablet in memory of the Ninth Massachusetts Regiment, for which the City Council provided funds. This Commission has approved a site for this tablet on the housing project grounds in South Boston.

MONUMENTS.

This Commission has approved flagging for the paths around the Governor Endecott Monument, Forsyth

road. The cost of this work has been defrayed by the Boston Museum of Fine Arts special fund for maintenance of this fine monument.

This Commission has approved the equestrian statue of Paul Revere in plaster by Mr. Cyrus Dallin. On the understanding that the cost of casting the statue in bronze, also of designing and erecting a proper pedestal, will be met by the White Fund, this Commission has informed the White Fund Trustees that it has approved the statue in plaster, and may approve a site on the Paul Revere Mall.

FUTURE WORK.

This Commission begs to point out that the visitors from other parts of the country, who come to this city in great numbers every year, are attracted here largely by the city's historic associations and by its works of art. The disgraceful state of some of our municipal works of art, as revealed in the section above, on Maintenance, cannot encourage these visitors to spend their vacation money in Boston. If the city takes no other interest in keeping its works of art presentable, we trust that at least the motive of encouraging tourists may induce your Honor to approve a budget for this Commission sufficient at least to enable it to repair the damage done to municipal works of art each year by vandals.

Respectfully submitted,

ROBERT P. BELLOWES,
Chairman.

ORGANIZATION OF ART COMMISSION.

GEORGE H. EDGELL.

DANIEL SARGENT, *Secretary.*

MARGARET FITZHUGH BROWNE.

WILLIAM EMERSON.

ROBERT P. BELLOWS, *Chairman.*



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1940.

FANEUIL HALL, BOSTON, January 1, 1941.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1940:

CENSORSHIP BOARD.

Mr. Emerson has been designated as Art Commission member of the Board of Censors on Plays for 1941.

MAINTENANCE OF WORKS OF ARTS.

Under the supervision of this Commission, the murals by John Singer Sargent and by Edwin A. Abbey at the Public Library have been cleaned by Mr. A. E. Lowe. The murals by Puvis de Chavannes (excepting the great panel) have been cleaned by Mr. Arcadius Lyon.

The bronze busts on the monuments in memory of John Boyle O'Reilly and of former Mayor Patrick A. Collins, on the Parkway, have become very dirty. This Commission has found that cleaning the busts would cost \$130. As the Commission had been denied any appropriation in its 1940 budget for maintenance and repair, a special appropriation for putting these

monuments in decent condition was requested of the Mayor. It was not granted. These monuments to eminent Irish-American citizens of Boston, therefore, remain in a disgraceful condition.

SCULPTURE.

Early in the year this Commission approved a site on Paul Revere Mall for Mr. Cyrus Dallin's equestrian statue of Paul Revere, also the design by Mr. Raymond Porter and J. Lovell Little for the pedestal. The monument was erected on the Paul Revere Mall, and was dedicated September 22, 1940.

NEW WORKS OF ART.

This Commission has approved a portrait of Phillips Brooks, by the late Charles Akerman Jackson, for a position in the Phillips Brooks Branch of the Boston Public Library. The Commission has approved a concrete bench, given to the city by Miss Charlotte G. S. Morse, in memory of the historian, John T. Morse, Jr., also a site for this bench on Commonwealth avenue near the Algonquin Club. The Commission has approved a tablet, commemorating the work of the Perkins Institution and Massachusetts School for the Blind in South Boston from 1839 to 1912; also the placing of this tablet on a boulder set on the green to the left of the entrance of the Municipal Building in South Boston.

LOAN OF PAINTING.

The Commission lent the city's portrait of General Knox by Gilbert Stuart to the Department of Fine Arts of the Carnegie Institute of Pittsburgh for the duration of the Pittsburgh Retrospective Exposition, October 24 to December 15, 1940, meantime insuring the portrait for \$14,000.

LEAVE OF ABSENCE.

The Clerk of the Commission, since 1907, Mr. Greene was granted leave of absence last January for militarized service with the French Red Cross in France. Mr. Howard T. Clinch, architect, served satisfactorily as temporary clerk until Mr. Greene's reinstatement in October.

COPLEY SQUARE.

His Honor, the Mayor appointed a committee to make a study of Copley square, consisting of Mr. W. P. Long,

chairman, and Messrs. Robert P. Bellows, P. T. Desmond, W. P. Hickey, H. V. Hubbard, G. G. Hyland, A. L. Race and T. P. Sullivan. The chairman of the Art Commission has therefore devoted much time during the summer and autumn to traffic problems in and around Copley square, and to artistic possibilities connected with the solution of those problems by rearrangement of the square.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION.

DANIEL SARGENT, <i>Secretary.</i>	Term expires 1941.
MARGARET FITZHUGH BROWNE.	Term expires 1942.
WILLIAM EMERSON.	Term expires 1943.
ROBERT P. BELLOWES.	Term expires 1944.
GEORGE H. EDGELL.	Term expires 1945.

Clerk of the Commission.
HENRY COPLEY GREENE.



ANNUAL REPORT
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YEAR ENDING DECEMBER 31, 1941.

FANEUIL HALL, BOSTON, January 1, 1942.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,— The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1941:

CENSORSHIP BOARD.

Mr. Robert P. Bellows was designated as Art Commission member of the Board of Censors on Plays for 1942.

WAR RISKS.

The Chairman of this Commission has consulted with the Director of the Boston Public Library as to what works of art in the Central Library building should be particularly protected during the war. He has also consulted with the Director of the Museum of Fine Arts as to the safe keeping of paintings, belonging to this city, which are exhibited in the Museum. The principal paintings in the library building are applied to the walls, so that there seems to be more risk of damage in removing them than of injury in case of bombing. The city's paintings at the Museum of Fine Arts will receive the same adequate care and protection as the other paintings loaned to the Museum or belonging to it.

NEW WORKS OF ART.

The Art Commission has approved a tablet in memory of John Augustus (1785-1869), a pioneer in probation work for prisoners, for a position to the right of the main doorway of the City Hall Annex, the site of the old Court House. Pursuant to an order of the City Council appropriating four hundred dollars for a permanent marker at the Alice E. Gallagher Park, Brighton, in memory of Alice E. Gallagher, this Commission has collaborated in securing an adequate inscription, and has finally approved the memorial itself. This Commission has also collaborated in securing proper designs for a monument to eighty-seven volunteers in the first World War, all from the small Hanoville district in Brighton. The main feature of the monument is a fine stone eagle which surmounts a granite column. This monument, erected at Union square, Brighton, has been approved by the Art Commission. Six hundred dollars having been appropriated for completing this monument; and designs have been drawn for two bronze tablets, recording the names of the Hanoville volunteers, which will be placed on granite posts flanking the column.

COPLEY SQUARE.

The committee, appointed by his Honor the Mayor to make a study of Copley square, has continued its work during the year. Since the removal of diagonal traffic by surface cars across the square, traffic studies have shown that the problems involved in rearranging the square are not so difficult as might be supposed, and that a practical and artistic solution may be agreed upon, and carried out at moderate expense.

MAINTENANCE OF WORKS OF ART.

With the help of the Director of the Museum of Fine Arts, who has funds for this purpose, the Art Commission has cleaned the White Monument in the Public Garden. One of the granite seats at the rear of the Shaw Monument on Boston Common, having been seriously damaged, this Commission has had the seat repaired at a cost of two hundred and fifteen dollars, paid by the Park Department. Balustrades at the Johnson Memorial entrance to Westland avenue, having been broken, the balustrades were replaced, and the

monument itself partially cleaned at the Park Department's expense. The railing of the Crispus Attucks Monument on Boston Common having been broken, this Commission recommended its removal. The Park Department, however, preferred to repair the railing. This Commission has found much damage to the city's military monuments by the wanton removal of swords; the cast-iron swords around the Civil War Monument in Dorchester have often been stolen; also the sword from the General Glover Monument, and the sword from the General Prescott Monument. The swords at the Shaw Monument and at the General Washington Monument on the Public Garden, moreover, have been badly damaged. Another monument damaged, not wantonly but by neglect, is the Brewer Foundation on Boston Common. Unless repainted, this handsome municipal work of art will soon be beyond repair.

The City Council having appropriated two hundred and fifty dollars for the cleaning and partial restoration of four oil paintings in City Hall, the Art Commission has had the work done and a new marker made for each painting, as follows:

George Washington, 1732-1799.

Painted by Moses Wright after Gilbert Stuart's Athenæum portrait.

Major Robert Anderson, 1805-1871, Hero of Fort Sumpter.

Painted by Joseph Ames, 1861.

Zachary Taylor, 1784-1850.

Artist unknown.

Washington P. Gregg, Clerk of the Common Council, 1843-1884.

Painted by Edgar Parker, 1885.

Through the kind office of the Director of the Boston Public Library a large oil painting has been repaired: "The Landing of the Pilgrims," by Samuel Finley Breese Morse, which hangs in the Charlestown Branch Library.

BUDGET APPROPRIATIONS.

For a series of years the Art Commission has seen the estimates for Maintenance of Municipal Works of Art cut out of its proposed budget. As shown above, this Commission has thus been forced to rely from time to time on other departments to repair municipal works

of art which by law are under this Commission's custody. This system, or lack of system, saves the city not one cent. Denying reasonable appropriations to a city department whose record is one of extreme economy seems, moreover, to indicate small interest in the municipal works of art of which this Commission is the custodian, and little if any decent regard for the professional work given to the city's service by the chairman and the members of this unpaid Board of Art Commissioners. As far as we are aware, no other Art Commission in the United States is treated with such indignity.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION.

MARGARET FITZHUGH BROWN,	Term expires 1942.
WILLIAM EMERSON,	Term expires 1943.
ROBERT P. BELLOWS,	Term expires 1944.
GEORGE H. EDGELL,	Term expires 1945.
DANIEL SARGENT, <i>Secretary,</i>	Term expires 1946.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1942.

FANEUIL HALL, BOSTON, January 1, 1943.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1942:

CENSORSHIP BOARD.

Mr. George H. Edgell has been designated as Art Commission member of the Board of Censors on Plays for 1943.

NEW WORKS OF ART.

The Boston Art Commission has completed the monument to the first World War volunteers from the Hano-ville district, erected last year at Union square, Brighton, by adding a plinth and two bronze tablets with the eighty-seven names of the volunteers. The Commission has approved these additions as made, and the finished monument. This Commission has approved two dedicatory tablets, designed by James Lawrence, Jr., and paid for by the White Fund (1) for a site at Playground No. 1, East Boston, and (2) for a site at Playground No. 2 in the South End.

PERMIT AND LOAN.

The Art Commission has granted permission to the Metro-Goldwyn-Mayer to make large-scale reproductions from two works of art belonging to the city: Stuart's portrait of General Knox and Copley's portraits of John Hancock and Samuel Adams. After consultation with the Director of the Boston Art Museum, where the Copley portrait of Samuel Adams, belonging to the city, is on exhibition, this Commission lent this portrait to the "Parade of Patriots" Exhibition at the Grand Central Gallery in New York, from May 20 through June 5, 1942. While in transit and on exhibition the portrait was insured for fifteen thousand dollars.

CITY FLAG.

The Art Commission having received criticisms of certain specimens of the City Flag (defined in the City Ordinances 1917, chapter 8), has inspected some of these flags, and has referred the matter to Mr. Brems, Director of Celebrations.

COPLEY SQUARE.

The committee appointed by his Honor the Mayor to make a study of Copley square has continued its work. The Chairman of the Art Commission has made a series of drawings for the committee, showing a rearrangement of the square which would solve certain traffic and parking problems, as well as improving the appearance of the square, at a moderate cost. The Art Commission has approved the scheme in principle, and has urged action.

MAINTENANCE OF MUNICIPAL WORKS OF ART.

Though the Boston Art Commission is entrusted by law with the custody and care of all municipal works of art, the financial policy pursued by the Budget Department toward this Commission in the last few years has seriously hampered the Art Commission in fulfilling these duties. Injury to the Robert Gould Shaw Monument on Boston Common, reported last year, remains unrepaired. The Soldiers' Monument in Jamaica Plain requires cleaning this year. To citizens who complain, this Commission can only answer: "No Funds."

BUDGET APPROPRIATIONS.

The Art Commission trusts that the Budget Department will soon restore this Commission's very moderate estimates for maintenance. Begging other departments, not equipped for the work, to repair, for instance, a hole in a painting does no good. Other departments, if they can do our work for us at all, can do it at no saving to the city. This Commission's financial record is one of extreme economy. It may properly, moreover, remind your Honor, that it donates to the city each year professional services exceeding in cash value the small budget which it absolutely needs for its work.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION.

WILLIAM EMERSON,	Term expires 1943.
ROBERT P. BELLOWS,	Term expires 1944.
GEORGE H. EDGELL,	Term expires 1945.
DANIEL SARGENT, <i>Secretary,</i>	Term expires 1946.
MARY EVANGELINE WALKER,	Term expires 1947.



ANNUAL REPORT
OF THE
ART DEPARTMENT
FOR THE
YEAR ENDING DECEMBER 31, 1943.

FANEUIL HALL, BOSTON, January 1, 1944.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1943:

CENSORSHIP BOARD.

Mr. Daniel Sargent has been designated in rotation as the Art Commission member of the Board of Censors on Plays for 1944.

NEW WORK.

For the first time in a generation, the Boston Art Commission has approved no new works of art during the year. Owing doubtless to the war, the city itself has undertaken no architectural monument involving sculpture or paintings. Such works of art as have been offered for sale to the city have not been of a quality to warrant their purchase. And private donors have offered no works of art to the city.

The City of Boston has, however, erected a wooden structure framing a roll of honor for the names of the Boston dead in World War II. Early last fall your Honor appointed a committee, headed by Mr. Thomas J. Hannon, Jr., President of the City Council, on

which the Chairman of the Art Commission has served. That committee has studied various markers in and about Boston, so as best to discover what kind of memorial to the dead in the present war should now be erected on the Common. The result is an admirable temporary structure which now stands, with suitable planting in the background, on Boston Common, opposite St. Paul's Cathedral Church.

WAR MONUMENT.

Though no living donor has presented himself during the past year with works of art as gifts to this city, the spirit of that lavish benefactor of Boston, George R. White, still lives in his fund. Not again, after this war, shall Boston be disgraced by postponement and failure of every project for a monument to its war dead. Thanks to Mr. White's foresight, and the wisdom of the White Fund Trustees, means are at hand; and informal consultations between the trustees and members of this Commission have already assured the placing of a handsome memorial to American wars on the most fitting of possible sites.

COPLEY SQUARE.

Last year this Commission reported that its chairman had made a series of drawings for your Honor's Committee to make a Study of Copley Square; those drawings showed a possible rearrangement which, at moderate cost, would solve certain parking and traffic problems of the neighborhood while improving the appearance of Copley square itself. This year the drawings have been finished, and have been inspected by Mr. Long, Chairman of the Park Department, and by Mr. Lord, Director of the Boston Public Library. After exhibition at Vose's Galleries, these drawings were shown during May and June at the Boston Public Library, and thereafter in the east corridor of the Copley-Plaza Hotel. While there, the exhibition was enriched with additional drawings and with a small model. The drawings remain on exhibition at the Copley-Plaza.

MAINTENANCE OF MUNICIPAL WORKS OF ART.

With the gracious help of other departments this Commission has saved various objects of artistic or historic interest. When the Boundary Marker, Rox-

bury 1823—Boston 1823, was broken in two, this year, the Park Department had it repaired; when a bumper at the Shaw Monument was knocked over, it was similarly dealt with. When the old Grand Opera House on Washington street was torn down the tablet on it, marking the site of the old City Ramparts, was placed in care of the Bostonian Society, in the Old State House. We understand that another city department has repaired the tablet marking the tomb of Colonel Cass. The Park Department, again, has repaired the gate of the much-abused iron fence around the Civil War Monument in Dorchester.

BUDGET ESTIMATES.

Though the Boston Art Commission is entrusted by law with the custody and care of all municipal works of art, the paring down of its budget during recent years to a small fraction of the budget of the next poorest department in the city, has made it impossible for this Commission to fulfill its clear duties. There is no money saved by emergency action on other departments to do this Commission's proper work. Moreover, other departments' budgets do not always permit them to do our work. The celebrated Brewer Fountain on Boston Common is a glaring instance. For lack of funds to pay for a coat of paint, this Commission can only watch the increasing damage to this fountain by rust. When the Brewer Fountain finally begins to break apart, who shall bear the blame? This Commission, or a Budget Department which cuts out our estimates for repairs?

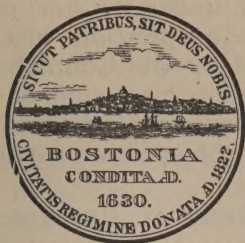
This Commission's financial record is one of extreme economy. May it not therefore properly remind your Honor that it donates to the city each year professional services exceeding in cash value the small budget which it needs to fulfill the duties imposed on it by law?

Respectfully submitted,

ROBERT P. BELLows,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION.

GEORGE H. EDGELL,	Term expires 1945.
DANIEL SARGENT, <i>Secretary</i> ,	Term expires 1946.
MARY EVANGELINE WALKER,	Term expires 1947.
WILLIAM EMERSON,	Term expires 1948.
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ANNUAL REPORT
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ART DEPARTMENT
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FANEUIL HALL, BOSTON, January 1, 1945.

HON. MAURICE J. TOBIN,
Mayor of Boston.

SIR,—The Board of Art Commissioners respectfully submits the following report for the year ending December 31, 1944:

CENSORSHIP BOARD.

Mr. Daniel Sargent was designated as Art Commission member of the Board of Censors on Plays for 1944.

WAR MEMORIAL.

The general scheme for the War Memorial to be erected by the White Fund, and designed by Maginnis & Walsh, architects, has been approved. This approval implies that as the plans for the site and the monument are developed, they will be submitted to this Commission according to law.

SPECIAL APPROPRIATION.

The absence of any appropriation for General Repairs making it impossible for the Commission to perform its

duties as custodian, under the law, of municipal works of art, a special appropriation was proposed by the Mayor and granted by the Council. This was to the amount of \$1,000 from the income of the Phillips Street Fund. Because of war restrictions some of the repairs contemplated have not yet been carried out.

GENERAL REPAIRS.

The busts and stonework of the John Boyle O'Reilly and Patrick Collins monuments were cleaned in readiness for the celebration of their centenaries.

A painting of a 1917 Doughboy in the office of Soldiers' Relief at the City Hall was put in good condition.

The double Revolutionary Monument serving as a gateway to the Training Field in Charlestown had suffered much from markings of different colored chalk. It was thoroughly cleansed.

The monument at High Fort Park in West Roxbury had a broken top which has now been chiseled off. The rest was cleaned and the lettering made more legible.

Work should soon be under way on the stone part of the Shaw Monument, the Lafayette and Declaration Tablets, all on the Common, all dirty and defaced.

See the paragraph "More Vandalism" for more extreme cases of public maliciousness than the scribbling and marking on the above monuments.

"BOSTON'S HERO DEAD."

This Commission has been of service in designing new lettering to head the list of war dead on the Common, as well as suggesting a means of more adequate lighting at night. A tablet to the Merchant Marine was also carried out on lines suggested by this Commission.

MATHER MONUMENT.

In cooperation with the Park Department, the Colonial Society of Massachusetts and members of the Mather family, work has been begun on a restoration of the Mather tomb in Copp's Hill Burying Ground.

NEW WORKS OF ART.

At the Charlestown Public Library a view of the Bunker Hill Monument in needlepoint and two water

colors, entitled "Swallow Mansion" and "Harvard Church," were approved, as was the zeal and interest of Miss Mary E. Harris of this branch library.

MORE VANDALISM.

The much admired cast-iron fence around the Civil War Monument in Dorchester was fully repaired by this Commission in the year 1936 for the sum of \$351.

The Lyman cast-iron fountain nearby has also suffered further indignities.

Photographs of the deplorable condition of these two city monuments have been made as a record. We do not feel justified in making further repairs.

The Farragut Statue at Marine Park, South Boston, suffered a bad daubing of white paint. It was cleaned at considerable cost to the city.

INFORMATION.

Informative material as to the better memorials and statues in the City of Boston was prepared at the request of Mrs. Geer of the Statistics Department.

GOOD WORK OF THE PARK DEPARTMENT.

At our instance, the Park Department removed the fine ornamental flagstaff base from the recent demolition on Federal street. It has been re-erected in the circle at the entrance of Mount Hope Cemetery. Five fine reliefs carved in stone were also saved. A public-spirited wrecking company made all this possible.

CHANGE IN PERSONNEL.

Mr. Henry Copley Greene, clerk of the Commission, being granted leave of absence for work in Europe, Mr. Howard T. Clinch is now temporary clerk of the Commission.

OLD STATE HOUSE.

Through the sympathetic interest of Mayor Tobin, the old Council Chamber restoration is well under way, under the direction of Perry, Shaw & Hepburn, architects.

COPLEY SQUARE SKETCHES.

The chairman of this Commission has supplemented his studies, shown at the Copley-Plaza Hotel until

recently, with a large-scale model of the square and surrounding buildings. This will be exhibited at the forthcoming exhibition at the Art Museum, entitled

"Greater Boston Looks Ahead"

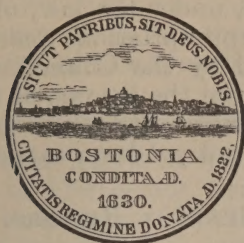
in which two members of this Art Commission are very actively interested.

Respectfully submitted,

ROBERT P. BELLWS,
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MEMBERS OF THE BOSTON ART COMMISSION.

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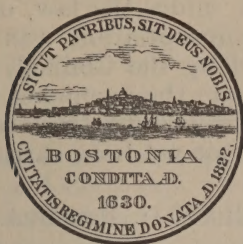
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This Commission has been of service in designing new lettering to head the list of war dead on the Common, as well as suggesting a means of more adequate lighting at night. A tablet to the Merchant Marine was also carried out on lines suggested by this Commission.

MATHER MONUMENT.

In cooperation with the Park Department, the Colonial Society of Massachusetts and members of the Mather family, work has been begun on a restoration of the Mather tomb in Copp's Hill Burying Ground.

NEW WORKS OF ART.

At the Charlestown Public Library a view of the Bunker Hill Monument in needlepoint and two water

colors, entitled "Swallow Mansion" and "Harvard Church," were approved, as was the zeal and interest of Miss Mary E. Harris of this branch library.

MORE VANDALISM.

The much admired cast-iron fence around the Civil War Monument in Dorchester was fully repaired by this Commission in the year 1936 for the sum of \$351.

The Lyman cast-iron fountain nearby has also suffered further indignities.

Photographs of the deplorable condition of these two city monuments have been made as a record. We do not feel justified in making further repairs.

The Farragut Statue at Marine Park, South Boston, suffered a bad daubing of white paint. It was cleaned at considerable cost to the city.

INFORMATION.

Informative material as to the better memorials and statues in the City of Boston was prepared at the request of Mrs. Geer of the Statistics Department.

GOOD WORK OF THE PARK DEPARTMENT.

At our instance, the Park Department removed the fine ornamental flagstaff base from the recent demolition on Federal street. It has been re-erected in the circle at the entrance of Mount Hope Cemetery. Five fine reliefs carved in stone were also saved. A public-spirited wrecking company made all this possible.

CHANGE IN PERSONNEL.

Mr. Henry Copley Greene, clerk of the Commission, being granted leave of absence for work in Europe, Mr. Howard T. Clinch is now temporary clerk of the Commission.

OLD STATE HOUSE.

Through the sympathetic interest of Mayor Tobin, the old Council Chamber restoration is well under way, under the direction of Perry, Shaw & Hepburn, architects.

COPLEY SQUARE SKETCHES.

The chairman of this Commission has supplemented his studies, shown at the Copley-Plaza Hotel until

recently, with a large-scale model of the square and surrounding buildings. This will be exhibited at the forthcoming exhibition at the Art Museum, entitled

"Greater Boston Looks Ahead"

in which two members of this Art Commission are very actively interested.

Respectfully submitted,

ROBERT P. BELLOWS,
Chairman.

MEMBERS OF THE BOSTON ART COMMISSION.

GEORGE H. EDGELL,	Term expires 1945.
DANIEL SARGENT,	Term expires 1946.
MARY EVANGELINE WALKER,	Term expires 1947.
WILLIAM EMERSON,	Term expires 1948.
ROBERT P. BELLOWS,	Term expires 1949.

Venus point - du groupe ord. l.

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